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WEARY,

WRITTEN FOR THE NEW YORK CLIPPER (AFTER A SHORT ILLNESS).

Weary and tired—
Heart and soul and brain
Utter the same sad plaint,
Feel the same dull, heavy pain.
Weary of the ceaseless struggle,
Of the everlasting strife,
Of the tired waiting and yearning
That the children of men call life.

Weary of list'ning for voices
That will come again nevermore—
Waiting for the sound of footsteps
That have passed to the other shore;
Weary of rejoicing and sorrowing,
Living and hoping in vain,
Weary of endless striving
For that which I never shall gain.

Weary of thinking, thinking,
O soul! will thou never cease?
Worn out, and tired and weary,
Shalt thou never more know peace?
Weary, and tired, so tired—
All earth takes up the refrain;
Weary, and tired, so tired,
Murmur the wind and rain.

Oh, for rest! I must rest,
That heart, and brain and will
Might cease their aching, thinking, working,
And then, for once, be still.
To-morrow strength will come to meet life's toil—
I'll bravely bear sorrow's sting—
And then the victory will gain
Life's pleasures bring.

CLAUDE DE HAVEN.

THE DEATH VISOR;

OR,

THE MYSTERIOUS KNIGHT.

THE LOST KING OF PERSIA:

A Thrilling Romance of Persepolis uring the Reign of Prince Haradan.

WRITTEN FOR THE NEW YORK CLIPPER,

BY SCOTT MARVEL,

AUTHOR OF "SHADOWS OF NIGHT," "CYNIC," "WOMAN WHO LAUGHS," "IN THE TOILS."

CHAPTER IV.

THE NEW KING.

A week had passed away. At the castle, things move on rather gloomily. The Duke is more stern and cold than ever before, and he has not been seen to smile for many days. He sits, most of his time, in his study, and when he walks, he walks alone—sometimes in the open court, but oftener along the dusky corridors and unfrequented halls. He often mutters to himself, and his hands are often pressed upon his brow, as though the thoughts that moved there were painful to him.

Lena has grown pale and melancholy. She has tried hard to reconcile herself to the fate that had laid its hand upon her, and she has so far succeeded that she does not weep. Her sorrow is all locked up in her own bosom, and there it lays a bitter, burning, though silent companion. When she is alone, the name of Roch often dwells upon her lips; but even then she does not weep—she only clasps here hands more closely upon her bosom, and prays for his return.

And from everywhere in the old castle joy has taken its departure. The few men-at-arms lounge moodily about the court-yard, and their weapons hang rusting upon the walls of their apartment. Even the old gate-warden, who was ever ready with a smile and a jest, now stands silently at his post; and a melancholy air has fallen over all.

The King, the beloved sovereign of a knightly people, has been reported dead, and Prince Haradan has mounted the throne. And doubts and fears as to the future welfare of the city have been uttered by the wise men of the east.

It was early morning, and Prince Haradan, the new king, sat in his robes of state in one of the large apartments of the palace. At length he becomes tired of sitting, and he rises and begins to pace the floor. Anon he pauses and fixes his eyes steadily upon the door, as though he would quell some anxiety that worked within him.

The King had been thus walking some few moments when he heard footsteps in the hall, and in a moment more there came a knock. The King opened the door and gave entrance to a person whom he was expecting. The new-comer was a dark-looking, short, thick-set fellow, with a superabundance of gray beard upon his face, and a needless quantity of dirt upon his garments. He had passed the meridian of life, and his looks plainly showed that the field of crime was one in which he had traveled the most. Yet this person was High Constable of the realm.

"How now, Burdis?" said the King after he had closed the door. "You are late."

"Early enough," returned the man, with much independence. "You are nervous—that is what makes it seem late to you."

"Remember, sir, who you are addressing!" said the King sharply.

"Oh, yes; I shall remember all that. So don't trouble yourself, my good King, on that point. I generally take men as I find them, and you are not an exception. But to business."

The King was made angry by this retort, but there was the man who had made him King, and he must not loose his control just yet. There was plenty of work to be done; and the man before him was the one to execute it.

"Then you have done something in the way of the work I spoke of?"

"Yes; I found where the young knight has gone."

"Did you follow him?"

"I left Hamilton behind the Mount of Rest, and there I left him."

"Left him—dead?"

"No. There stands a cottage at a serf, near the valley. That cottage Roch d'Ore now occupies."

"The work can go on?"

"Yes!"

"When."

"That question I cannot answer. But rest satisfied that it *shall* go on, and when you least expect it."

"Very good," rejoined the King. "But now the Duke must be overcome."

"Overcome?"

"Ah! I have said. On the night you visited the castle, Aurlace overheard portions of our conversation, and on the morning following refused to deliver Lena to my embrace, declaring that the King was not dead, and I must await his return. Since then, good Burdis, our time has been absorbed by the young knight. But now that we have him caged, we can return to our original point of action."

"What is first?"

"Get the girl, of course."

"How?"

"Send your guard with a message to the Duke to deliver up the person of Lena Aurlace. He will not obey you; for he is aware of your late power, and will be anxious to save his own head on the charge of *treason*, and which charge you can sustain if he refuses."

"He at one time promised his aid in the matter."

"Of course, he *promised* his aid. But think you that he would willingly give the girl away without a hope of obtaining the position he craves?"

"You are King. Your power is absolute. Give out to the people your thanks, and tell them to assemble in the market-place, for the King will bestow upon them a license to sell and barter in the highways. This will gain you their esteem, and you will be considered a worthy successor of your late sovereign. Then follow up your *official* work, as soon after as possible."

"Burdis, you are villain born and bred."

"Business, your majesty."

"You are an apt counsellor in matters of *state*, and your schemes are so inviting that I shall not hesitate to prosecute them. The girl must be mine!"

"And shall be!"

"So think you?"

"Aye. Beauty always looks well in the chambers of the King. Besides, it lends a pleasing and attractive influence to the surroundings."

"You are a tempter, Burdis," said the King, smiling, and feeling flattered by the conceit.

"No, your majesty; it is a *duty* I owe to my sovereign."

The King laughed outright at his reply, and then seated himself at the table, and drew towards him the writing materials.

"The message—you must see it delivered, good Burdis."

"As Constable of the realm, I shall deliver it myself."

"Very good."

The King now began writing, and in a few moments arose from his seat and handed to Burdis a large package, sealed at both ends.

"This you deliver to the proud Duke; and if it does not fetch him to our terms, we must resort——"

"To the red chamber," suggested the villain Burdis.

"You have taken my words."

Burdis now left the apartment to prepare for his visit to the castle of Aurlace, and the King was again alone. He was not so happy as some men, nor so well satisfied; but he tried to feel gratified with what he thought he had gained.

CHAPTER V.

FACE TO FACE.

When Roch d'Ore left the castle of the Duke, he went directly to Gladon, some leagues distant, and found lodgings with an old knight with whom he had passed many a pleasant hour in his boyhood; and it was to this place that he had been tracked by Burdis, as related in the preceding chapter. Roch felt too sad in spirits to retire to his accustomed abode in the city. He wished to escape the busy scenes of men, and be alone in the secluded haunts of his early friend and companion. During his stay, Roch had not left the cottage of his friend, but confined himself within doors, and passed the time away among his books.

It was near evening, on a day of the second week of his stay, when he was aroused from his study by the coming of his friend Rupert in rather more haste than was necessary. Rupert, after leaving Aurlace with the message for Roch, had searched the city, and a week elapsed before he found the hiding-place of the young knight.

"Well, my good Rupert?" said Roch. "You look flushed, your eyes sparkle, your journey seems to have been a hurried one."

"My dear Roch!" exclaimed Rupert, somewhat eagerly, "the Duke wishes your return immediately. The King, our gracious sovereign, is dead, and Prince Haradan has ascended the throne."

"I have mourned him," replied Roch, sadly. "I have heard nothing in reference to the manner of his death. Think you it is clear of suspicion?"

"I know not. Those who found him bore him to the castle; but his body was so decomposed that the vault of the King was at once opened, and the remains interred."

"He was very old, was he not?"

"His physical bearing was astonishing for one of his weight of years. Fifty years, thought some; while others considered him past sixty."

"What said the proud Aurlace?"

"He wishes you to return, perchance—I say perchance—to smooth over the anger between you, and restore the former feeling of friendship."

"To what purpose will it be used, think you?"

"I know not, except to consolidate. The beautiful Lena may have pleaded your cause."

"How spoke he?"

"I returned to him from the palace, whither he had sent me on an errand to his majesty. The King had departed on his journey, and I returned to the castle. Then the proud master of serfdom inquired for you. I replied by asking for what purpose he required your presence, and he said: 'I love him, and wish to reward him.' He began trembling, and acted strangely. I questioned him further, and the secret came out. The Prince has sued for the hand of the fair Lena; and should ill befall the King, he would demand the girl, and, if refused, resort to force and arms. But before this should transpire he needed thy presence."

"The Prince!" ejaculated the knight.

"Aye," answered his companion. He has seen the beautiful girl, and has became smitten with her charms, and desires her for his ——"

"Wife?"

"No; for his mistress."

"Then, by the rod of Persia, he shalt not!" exclaimed the young knight, though I have no hope of winning her love, I shall protect her honor even 'gainst a king. When saw you the Duke?"

"This night eight days ago."

"Then let us mount, and haste to the castle ere it be too late; for the Prince may have already fostered his plans for her capture."

"I am with you!" shouted Rupert, "to the death. A woman's honor is a glorious thing to fight for."

Without another word the twin knights left the cottage, and before many moments they were urging their course direct to the castle. Through the long night they continued their journey; and when the gray dawn of morning lighted up the valley and made the surrounding objects more distinct, Roch halted his horse and rested by the roadside. A few moments were passed in conversation, when they mounted and resumed their journey. They were now in the valley, and on ascending the hill the castle of Aurlace was seen in the distance. The sun was now an hour high, but another must elapse before they reach their destination. Side by side they rode, now talking, then silent; and on emerging from the wood that spread itself across the road, they observed a traveler, staff in hand, walking rapidly onward toward the castle.

"Let us overtake yonder monk," said Roch, spurring his steed into a run, "and receive his benediction."

Over the hard, dusty road their horses ran on a wild gallop, nor did the knights check their speed until within a few feet of the pedestrian.

"Hallo!" shouted Rupert, checking his horse.

"Father," said Roch respectfully, "we crave your blessing."

The man turned and faced the knights; and to their horrow and dismay, they saw not a human face, but the ghastly spectacle of the Death Visor. Roch recoiled from the sight, while Rupert drew his horse to the opposite side of the road.

"Well?" came from the Visor.

It was some seconds before Roch recovered sufficiently to reply; and the Visor, not receiving an answer, continued:

"Roch d'Ore and Rupert Kess, twin knights of Navarre, where dost thou proceed?"

"To the castle of Aurlace," answered Roch, astonished by hearing his name pronounced by the strange personage.

"To the castle of Aurlace?" repeated the Visor. "Were you not forbidden?"

This question nearly staggered the young knight. Who was this man—for man he was—and how did he become possessed of that knowledge, which he thought no one knew but the Duke?

"Are you the Duke? Answer me, if you are!" exclaimed Roch, drawing his heavy sword.

"Put by your weapon, Sir Knight; and you, Rupert, inform me of the import of your visit to Aurlace. Thou hast sworn to be weak and the oppressed, and my sword defends the honor of the knights of Navarre."

"It is an affair of love, and let this suffice—we never confide to strangers the feelings we entertain for friends."

"Lena Aurlace?"

"You know her!" exclaimed the young knight, more and more astonished.

"Sir Knight," you are spiteful in your answers to me who would befriend you, and methinks lost to thy breeding."

"Pardon! Then accompany us to the castle, and show us, by the handling of thy sword, the merit of thy friendship!"

"And why to the castle, young knight?"

"Prince Haradan demands the hand of one whom I love more than life; but he demands her not in good faith, but will consign her to a fate worse than the scourge."

"Ha!" exclaimed the Visor, "the Prince chooses his mistresses rather quickly after the King's death. What would you do?"

"Rescue her from the fate awaiting her, and resist to our utmost strength any hirelings of the King. The people will aid us, I know; and with the people on our side, we fear neither the King nor his army!"

"Well spoken, young knight. But move thee on, and when the Death Visor greets you, remember a friend is near."

"By the honor of my knighthood, thou speakest well."

"Speed ye on thy errand. 'Tis a noble one, and worthy of thy sword. Prove ye successful, and merit your reward in the future."

"Stay, Sir Knight!" cried Roch, as he noticed the strange being about to move away. "By the honor of thy crest, thou shalt cross thy sword with mine!"

"My word, young knight, is sufficient. I am your friend. By the laws which govern my rank I am forbid to cross my sword in honor of esteem with one beneath me."

CHAPTER VI.

THE KING'S MESSAGE.

Morning had dawned upon the castle of Aurlace. The grooms and attendants were already astir in the open court, and the Duke walked in the great hall alone, pacing backward and forward with his eyes fixed steadily upon the floor.

Lena and her mother were in one of the large chambers, awaiting the coming of the Duke. The maiden was perfectly calm, but she was very pale, and about her eyes there were dark marks where she had last struggled. Her hands were folded upon her bosom, and she was gazing vacantly upon the distant mountain landscape.

The Duchess was as pale as her niece, but she was not so calm, for ever and anon she would start and struggle with herself, as though she suffered from a cause which she dared not make known.

"Mother," at length said Lena, looking up into the face of the Duchess with a faint, sad smile, "will it soon be over? You must not be so sad!"

"But you are going to leave me, my child, and then who shall make me happy? But I am calm, Lena, child."

"Oh, you must be, mother. Your child will sink under the weight of that hour which joins her to the King. But I shall be contented, mother. I will come and see you often, very often. You will love to see me, won't you?"

The maiden pillowed her head upon the bosom of the Duchess, as she spoke; while the tender, loving woman wound her arms about the sorrowing girl, without daring to give utterance to her thoughts. She knew that her niece spoke not as she felt—she knew that she only spoke of happiness as a veil with which to cover the misery that really lay in her soul—and she wept. The maiden felt the tears fall upon her cheek, and, raising her eyes, she gazed long and tenderly upon the face of the Duchess, and watched the tears as they fell upon her brow. Then, as if no longer able to control her emotions, she gave way in a flood of tears.

At this moment the Duke entered the room. He was moved by the scene before him; but, mastering his emotion, he drew near the maiden, and in a low voice said:

"Lena, it grieves me sorely to see thee weep, and at such an hour. There is a bright future before thee. The throne of Persepolis is without a queen. Thou hast wit and beauty, and must use thy skill upon the King. I would not willingly consign thee to such a fate, but my head would pay the forfeit of my resistance. The King demands thee, and his army would lay to the level of the dust this time-honored castle, were I to ignore the summons, and your mother's head and mine be hung upon the iron arrow-heads of yonder wall. Now dry those pretty eyes, and smile upon me!"

"O father!"

"Thy future is not so dark as thou dost make it by evil misguidance."

"My lord Duke," answered the Duchess, for the first time raising her head, "thou art not a man, but a base hireling of a despotic King, ready to cringe—nay, pleased to become a puppet of his fancy. Were I a man, my sword would drink the tyrant's blood, even were my head the forfeit of my deed. But thou—thou art a trembling wretch, warned into suspicion by thine own shadow.' §

"Madam!" hissed the Duke, almost livid with passion, "beware!"

"*Beware!*" almost shouted the Duchess, rising to her feet and facing the Duke. "Of whom? Neither thou nor the King can quell the just rage of my heart. Were you worth the dignity of knighthood, Lena would not be sacrificed to lust and an ignominous death. The mountains of Navarre would find thee crossing their stony peaks, bearing in thy arms thy wife and child. But no! Thou art a coward, *coward!*"

The Duke remained silent for a few moments, a dark cloud gathering upon his brow, and his lips moving as if speaking, yet no sound issued from them.

"O my father! lord Duke! save me, save me from the King!" pleaded Lena, casting herself at the Duke's feet.

"Rise, girl!" exclaimed the Duchess, taking the weeping girl by the hand and drawing her tenderly to her breast. "Supplicate not to that man, for he is our enemy."

"Lady—Aurlace," spoke the Duke, his voice shaking with emotion, "the stern dignity of my office commands respect and obedience from all, e'en from a Duchess; and by the laws governing my rank, and by special law of the crown, thou hast forfeited all rights of rank, and as a serf thou must depart from the castle, nevermore a wife of mine! Thou hast unlawfully branded an officer of the King with cowardice."

"Out upon ye and the laws! Thou art a coward!—twice, thrice, a coward!"

The Duke advanced toward the Duchess in a threatening manner, and was about to lay his hand upon her, when Lena sprang between them, and at that moment the tramping of feet and loud voices were heard in the court below. The Duke hurried from the chamber; and when the voices grew louder and stronger, the Duchess and Lena quitted the room and walked out upon the corridor overlooking the court below. One glance at the scene before them and they shrunk against the wall, as if to escape from observation. The King's officers had come for the bride.

Burdis, the hired assassin of the crown, led the troopers, and was giving his orders in a loud voice; and as he moved toward the stone corridor leading to the halls above, he drew from his bosom a long, narrow parchment, and, holding it high above his head, shouted in a loud tone:

"To the Duke Aurlace, from the King!"

The Duke, after leaving the chamber of the Duchess, recognized Burdis in the court, and at once comprehended the object of his visit. Hurrying to his private chamber, he threw on his ducal robes and returned to the corridor overlooking the court, and there he met his visitor, and from him received the packet. The Duke was greatly excited, but tried to overcome his emotion, and said in a voice lower than was his wont:

"My good Burdis, how fares our King?"

"Read that packet, my lord Duke," returned Burdis, with a scowl, "for my time is precious."

The Duke hastily tore open the seal, and then, as if he had been already aware of its contents, glanced over it hurriedly and read as follows:

ROY A PALACE, [*Seal.*]

Persepolis to the Duke of Glador, Greeting.—The King commands that ye deliver into the keeping of the Constable of the Crown, and his followers, the body of Lena Aurlace.

FARUK HARADAN, *Seal.*

"Tell the King that his commands shall be obeyed—that I shall accompany the lady to the palace."

"No!" answered Burdis, with another scowl—"unless I am a member of the escort."

"It is unnecessary," replied the Duke. "The lady must not journey under a guard of soldiers. The King does not wish it so?"

"I obey orders, and my orders, direct from the King, were to convey the person of Lena Aurlace to the royal palace."

While this dispute was in progress the Duchess hurried the weeping and terrified girl back to her chamber, and after fastening the door, and drawing the heavy bolts, sank almost powerless into a chair; while Lena, sobbing and pleading, threw her arms about the neck of the Duchess, and sank upon her knees. They waited long in suspense, for the loud voice of the Duke was heard in the hall, and many feet were heard approaching the door.

"Come, open!" cried a rough voice. "We do not wish to be ill-mannered, but the King commands, and we must obey!" No answer. "Then we must force the door!"

Burdis struck his heavy body against it, and, finding it to be of iron, and a strong one, gave orders to the armorer to chisel the lock and panels.

While the heavy strokes of the armorer's hammer resounded in the corridors, and vibrated throughout the castle, the twin knights of Navarre came dashing into the court. Springing from their saddles, they hastily ran to the corridor, and then to the hall leading to the chamber of the Duchess. So busy were the troopers, gathered about the door, watching the progress of the work, that they did not observe the knights; and when Roch and Rupert came in sight, they at once glanced the state of affairs, and as quickly decided how to act.

"Draw down your visor, Rupert," whispered Roch. "We must prevent this abduction."

"I am with you!" was the reply.

Both knights now crept cautiously forward. The hall was but dimly lighted, and they were not observed by any but quite near the troopers. The door now yielded to the efforts of the armorer, and with a loud crash gave way; but before any of the soldiers could enter, Roch and Rupert sprang by them, with drawn swords, into the room. Roch threw back his visor, and on the moment Lena recognized him, and, like a startled fawn, flew into his arms. The surprise on the part of the soldiers was quickly dispelled, and with Burdis at their head they dashed in upon the two knights; but the ready swords and armor of the knights awed the soldiers, and they hesitated to strike.

"What want ye here?" cried Roch, his sword at a guard.

"Both you and the maiden!" answered Burdis.

"And wherefore me?"

"The King shall punish you for this interference!"

"And wherefore the damsel?"

"Is she not his bride to be her wife!"

"And if she were once within the King's grasp, he would make her his mistress, in spite of all reason and persuasion?"

"He would do his own will most surely, for kings are not prone to ask advice upon such matters."

"Then you may go and tell him that Lena he cannot have, and tell him, also, that I shall come to him to-morrow."

"You must go now!"

"And if I refuse?"

"We shall take you by force, alive or dead!"

"Such are his orders?"

"They are!"

During this conversation an old man was seen to enter the court and pass quickly out of sight.

For a few moments Burdis seemed undecided how to act; but he quickly remembered the orders of the King, and his mind was as quickly made up.

"Young sir, you have heard the order. We are from the King. Both you and the damsel must go with us. If you submit quietly, all will be well; but if you choose to resist, the result be upon your own head!"

"Be it where it will, I shall not submit. Lena would be carried to the palace, and with no one to protect her. Methinks you, being a man, can judge somewhat of my feelings. You know how you would feel were the King to send a guard of slaves after your wife and child. I love the beautiful Lena, and I shall defend her."

"I have spoken."

Burdis knew that he should fail in argument; and as time was precious, he resolved to do his work at once. So he turned to his followers and bade them seize the girl immediately.

"Remember," cried the Knight, "this is right against wrong. I shall defend the maiden against any power that may set itself up in open violation of the laws of justice. And remember one thing. You are many, and we must therefore fight to the death, if you force it!"

But the soldiers heeded not his words. They knew nothing of him but what they now saw, and with a confident movement some four or five of these in the lead advanced towards him. The knights drew back and grasped their swords more firmly. Roch drew the trembling girl toward the Duchess, who sought protection behind the large casements of the window. The wrong toward the

MINNIE WALTON, ACTRESS AND VOCALIST.

For Biographical Sketch see elsewhere.

being of his love aroused his indignation to the highest pitch; and as he noted the movement of the soldiers toward him, seeing some of them draw their short swords, and knowing that they were ready to kill him rather than let him escape, he became angry beyond self-control. It was the first time within his memory that his passions had been so thoroughly aroused. He swung the huge sword over his head, and at the first sweep four men were laid prostrate. Higher and higher rose his wrath as he saw the whole phalanx draw their swords, and with his whole might he rushed upon them, followed by Rupert. They were driven from the room out upon the corridor.

Burdis had at first wondered if the youth could sway the huge sword with skill enough to be effective; but his wonder had changed to fear, for he not only saw the ponderous sword flash through the air, but also saw it mow a circle among his followers. Nerving himself for one last effort, he shouted to the soldiers in the court below:

"What ho, my men!" he cried. "Now move together, rush in upon them at once—all of you—in a body!"

The soldiers, re-enforced by those from the courtyard, dashed in upon the young knights with such impetuous force as to drive them back into the room. Step by step they retreated, now parrying a blow, now giving one, until they were driven back into the remotest corner of the room, where the Duchess and the maiden had sought refuge. They could not hold out much longer against such odds. They could not retreat no farther, and must necessarily surrender to save their lives. Roch would have died upon the spot. Rupert, being the cooler of the two, determined to fight as long as he had room; but now he saw that it was useless to resist further, and was on the point of casting his sword as token of surrender, when a secret panel in the wall opened, and out stepped the Death Visor.

He was not bowed as they had seen him before, but firm and erect. His armor of polished steel shone in the light, and his sword flashed as he drew it from its scabbard. Turning directly upon the soldiers, his blows fell indiscriminately to the right and left, while the deep, hollow voice was heard above the din and the clash of swords: "At them, young knights of Navarre!"

The soldiers, startled by this new assistance to the knights, turned upon him; but when they gazed up into the face of the Visor, they drew back, then trembled, and then fled. A few, however, who had not seen the Visor, maintained their positions and continued fighting.

But now the Duke, who had retired to his chamber, little dreaming of the resistance which would be offered to the King, heard the clash of swords, and came dashing into the room; but he cast not a blow, for his eyes rested upon the Death Visor, and he was paralyzed. The knights made quick work of the remaining assailants, for at every stroke they seemed to gather new strength, and the King's soldiers fell before them like chaff. The halls and corridors were literally strewed with prostrate bodies; and when the knights passed from the room in pursuit of the soldiers, only six remained to flee before them, and one of those was Burdis. He was a shrewd villain.

As soon as the knights found that there was no more to oppose them, they put by their swords, and having gazed until the six fugitives were lost in the distance, returned to the scene of the conflict. The chamber was vacant!

Where had the inmates gone? Certainly, they had not departed by the door, for they would have met them on the corridor. Then how did they pass from the apartment?

TO BE CONTINUED.

"LINGARDIANA."

WRITTEN FOR THE NEW YORK CLIPPER.

That Lingard's a little eccentric at times
Is stated by many who've traveled with "Willie,"
But no one can ever assert he's insane,
For we know very well that he hasn't got "*Cibby*."

For agents with *Kids* and with gold headed canes
Our Horace has never been strictly a bidder;
His workers are models, and might have done worse
Than by keeping his old and original *Kidder*.

With the "Magdalen" play and the "Sketches" as well,
They may draw the cash, and may do *nice rents*;
Whatever they do, they're a "*Merrick*"-cans now,
And are certain to show all the playgoers "*Mercy*!"

THE LADY

WITH

THE VELVET BAND.

A STORY OF THRILLING INTEREST.

BY ALEXANDRE DUMAS.

CHAPTER X.

HE RETURNS TO THE THEATRE.

But Hoffmann's impetuosity did not carry him very far; he stopped at the corner of the Rue Saint Martin. His chest panted and blew like a seal's; the perspiration streamed from his forehead.

He swept his left hand over his brow, pressed his right against his bosom, and drew breath. Somebody had touched his shoulder; he started at the touch.

"Zounds! it is he," said a voice.

He turned round and a cry escaped him. It was his friend Zacharias Werner. The two young men fell into each other's arms. Then these questions were simultaneously interchanged.

"What are you doing?"

"Where are you going?"

"I arrived here yesterday," said Hoffmann. "I have seen poor Du Barry guillotined, and to amuse me afterward I went to the opera."

"For my part, I arrived here six months ago; the last five months I have seen ever day twenty, or five-and-twenty guillotined; and, to amuse me, I go to the gaming-house."

"Ah!"

"Will you come with me?"

"No, thank you."

"You are wrong. I am in luck; with your usual good luck, you would make a fortune. You must be horribly dull at the opera, being so long accustomed to good music; come with me and you shall hear some."

"Some music! what music?"

"That of gold. Besides which, where I go, every pleasure is united; the finest women, delightful suppers, the fiercest play."

"Thank you, my friend, but it is quite impossible. I promised—nay, I swore."

"To whom?"

"To Antonia."

"You have seen her, then?"

"I love her, Zacharias; I adore her."

"I understand you; that is what kept you so long. What did you swear to do?"

"To refrain from gambling, and——"

Hoffmann here broke off abruptly.

"Well, what else?"

"To be faithful to her," he stammered.

"Then you must not come to No. 113."

"What is No. 113?"

"The house I was speaking of just now. But I, as I have taken no oath, shall go back. Adieu, Theodore."

"Adieu, Zacharias."

Werner withdrew, and Hoffmann stood rooted to the same spot. When Werner had gone a hundred steps, Hoffmann recollected he had forgotten to ask Zacharias for his address, and that the only clue he had to him still was the gaming house. But that address was written in Hoffmann's brain in characters of fire.

However, what had just passed had served in some sort to assuage Hoffmann's remorses. Such is human nature! always ready to excuse itself. He had just sacrificed gambling to Antonia, and he thought he had respected his oath; forgetting that it was because he was ready to violate the more important part of his oath that he had come there to the Boulevard Saint Martin.

Consequently, he decided on a middle course, and, instead of returning to the opera, an act to which he was urged by the demon tempter, he resolved to wait at the stage-door to see her when she left the house.

That stage-door Hoffmann was too well acquainted with the topography of theatres not to discover with ease. He saw in the Rue de Bordy a long dismal passage, dreary, dirty, and damp, through which several rabbits, semi-genteel individuals, and he knew directly that must be the door over whose threshold passed the wretched mortals whom rouge and white lead, silk and spangles, transform into kings and heroes, gods and goddesses.

He waited there for some hours. At length out of this vomitory a train of people began to issue: first came the policeman on duty, then the scene-shifters, then a motley group, the tag, rag and bobtail of the house, then the male actors, who take less time to dress than the women, then the females, and, last of all, the beautiful ballet girl, whom Hoffmann recognized by the small velvet band round her neck, and the singular jewel which the Reign of Terror had brought into fashion.

Scarcely had Arsene appeared at the entrance, and before Hoffmann himself had had time to stir, a coach drove hastily up, the door was opened, and the girl sprang in with a theatrical bound. A head was visible through the window, which Hoffmann thought he recognized as that of the enormous tenant of the stage-box; this man received the lovely actress in his arms, and away the carriage drove at full gallop.

All that we have related in so many lines was but the work of a moment. Hoffmann could not help crying out when the carriage was driven away. He came out from the wall, like a statue forsaking its niche, and, shaking off the snow with which he was covered, ran after the vehicle.

But as he was a young man, and the youth could not keep pace with two powerful steeds, which the mercenary demagogue had purchased with the public money he had misappropriated; for the terrible Danton had the same lust of money as Robespierre had of power and Marat of blood.

So long as the carriage continued on the boulevard, all was well; so long even as it kept the Rue Bourbon Villeneuve, he did not lose sight of it; but when it had reached the Place des Victoires, and turned to the right, Hoffmann looked for it in vain.

Then he slackened his pace, stopped at the corner of a street, leaned against the wall to recover his breath, and lastly stopped and thought at home. After much trouble, many inquiries, and not a few mistakes, he regained his hotel, and found himself once more in his own apartment.

From that day Hoffmann was haunted by two visions—one was Madame Du Barry dragged up the scaffold; the other was the ballet-girl leaping about the stage.

He did his best, he tried every means to rid himself of these visions; he took out his color-box and painted, he took out his violin and played, he wrote verses. But all in vain; whatever he did it, was Arsene in the bright red light of the footlights, and came dashing into the room; but he cast not a blow, for his eyes rested upon the Death Visor, and he was paralyzed. The knights made quick work of the remaining assailants, for at every stroke they seemed to gather new strength, and the King's soldiers fell before them like chaff. The halls and corridors were literally strewed with prostrate bodies; and when the knights passed from the room in pursuit of the soldiers, only six remained to flee before them, and one of those was Burdis. He was a shrewd villain.

As soon as the knights found that there was no more to oppose them, they put by their swords, and having gazed until the six fugitives were lost in the distance, returned to the scene of the conflict. The chamber was vacant!

Where had the inmates gone? Certainly, they had not departed by the door, for they would have met them on the corridor. Then how did they pass from the apartment?

TO BE CONTINUED.

"LINGARDIANA."

WRITTEN FOR THE NEW YORK CLIPPER.

That Lingard's a little eccentric at times
Is stated by many who've traveled with "Willie,"
But no one can ever assert he's insane,
For we know very well that he hasn't got "*Cibby*."

For agents with *Kids* and with gold headed canes
Our Horace has never been strictly a bidder;
His workers are models, and might have done worse
Than by keeping his old and original *Kidder*.

With the "Magdalen" play and the "Sketches" as well,
They may draw the cash, and may do *nice rents*;
Whatever they do, they're a "*Merrick*"-cans now,
And are certain to show all the playgoers "*Mercy*!"

THE LADY

WITH

THE VELVET BAND.

A STORY OF THRILLING INTEREST.

BY ALEXANDRE DUMAS.

CHAPTER X.

HE RETURNS TO THE THEATRE.

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He swept his left hand over his brow, pressed his right against his bosom, and drew breath. Somebody had touched his shoulder; he started at the touch.

"Zounds! it is he," said a voice.

He turned round and a cry escaped him. It was his friend Zacharias Werner. The two young men fell into each other's arms. Then these questions were simultaneously interchanged.

"What are you doing?"

"Where are you going?"

"I arrived here yesterday," said Hoffmann. "I have seen poor Du Barry guillotined, and to amuse me afterward I went to the opera."

"For my part, I arrived here six months ago; the last five months I have seen ever day twenty, or five-and-twenty guillotined; and, to amuse me, I go to the gaming-house."

"Ah!"

"Will you come with me?"

"No, thank you."

"You are wrong. I am in luck; with your usual good luck, you would make a fortune. You must be horribly dull at the opera, being so long accustomed to good music; come with me and you shall hear some."

"Some music! what music?"

"That of gold. Besides which, where I go, every pleasure is united; the finest women, delightful suppers, the fiercest play."

"Thank you, my friend, but it is quite impossible. I promised—nay, I swore."

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NEW YORK CLIPPER.

SATURDAY, [illegible] 27, 1873.

TO CORRESPONDENTS.

☞ Letters seeking information replied to only through the Correspondence columns, and always by mail. L. S. B., Saltburg:—Address a letter to him in care of THE CLIPPER. A player shall not "take a base on called balls—that is, take one by right of the batter's [illegible] to do so. J. G., [illegible]:—The best is a game of nine innings was [illegible] Cal.:—Address a letter to him in care of this office. Mrs. S. H. S., Irving.—We do not answer questions by mail. Address a letter to Mr. Appleton & Co. publish a large number of scientific works.

SPORT, Ogdensburg.—Thanks; but we have all the files we need.

CHARLES PARKER.—The lady sent for the letter on Aug. 21.

A AND B.—Harry Bassett has been beaten by Longfellow, Monarchist, Mary Louise and Hubbard.

C. J. T., Scranton.—We have a correspondent in your city.

MIKE WELCH, Granville.—If a deposit be forwarded, we will insert the challenge; not otherwise.

STROKE-OAR, Philadelphia.—Your communication came too late for insertion, as we go to press on Mondays.

WATER WITCH, Wilmington.—You get a record of 2011ft. 8in.

BOSS, Wilmington.—A player can, at cassino, build a second pile before taking up his first.

CASEY CARLING, Cheyenne.—They have both now on exhibition.

SWARTHY, Sacramento.—Burnt cork for black; burnt umber for brown.

J. R. C., Boston.—We do not answer questions concerning the private affairs of professional persons.

J. C., Chicago.—It is about half a mile from Twenty-third to Thirty-third street, New York.

J. C. J., Baltimore.—You can get them at almost any job-printing office.

SMITH, Brooklyn.—We do not know of any such school in your city.

J. G. R., Cincinnati.—We believe that it is his private property.

YOUNG SPORT.—Bill Hayes fought Johnny Walker Dec. 18, 1858.

T. C. W.—Jim Mace's height, in his stocking feet, is 5ft. 8¼in.; Mike stands 6ft. 0¾in.

T. F. S., Bangor.—I. You will find the report of Buffalo races in THE CLIPPER of Aug. 16. 2. 2:19¼.

D. B. C., Williamsport.—We have no knowledge of the article named.

H. B., Titusville.—By act of Congress the ton, when not specified to the contrary, must contain 2,240lb.

M., Baltimore.—He loses $45 and the barrel of apples.

BIND, Cambridge.—"No game, no bet," is the rule.

BERTAL, Philadelphia.—From $40 to $80 per week.

G. W. O.—The proper spelling is Bleecker street.

J. M. B.—See the article in this week's CLIPPER.

MOBILE.—It has been mailed to you at Mobile.

F. J. WILDMAN.—Six dollars and sixty cents.

L. S.—Two weeks, commencing July 16, 1873.

C. H. M., Charlestown.—The bet is a draw.

A. AND G. C. AND H.—We believe she did.

T. W. S., New Orleans.—We believe not.

MUTUAL BOY.—See baseball department.

H. D. G., Alma.—There is no such law.

W. H. A., Lowell.—The bet is a draw.

SPADES, Covington.—About 30 years.

F. W. C.—The run does not count.

LOWELL, Mass.—The bet is a draw.

W. J. CHAPELLE.—Three dollars.

T. D. G., Brooklyn.—No record.

G. E. C., Quebec.—Cannot say.

WALTHAM.—Bets are drawn.

T. S. F.—It was a baseball.

BOSTON.—Bets are drawn.

ALLAYN.—We believe not.

NEWS OF THE WEEK BOILED DOWN.

☞ By the failure of Jay Cooke & Co., the eminent Philadelphia bankers, who had long been the agents of the government, and had commanded the confidence almost of the entire country, several prominent financial houses have been forced to close their doors. The inability of Jay Cooke & Co. to promptly meet their liabilities was first announced on the 17th inst., since which time the following financiers have, as officially promulgated, also failed: Fisk & Hatch, 5 Nassau st.; White, Defreitas & Rathbone, 5 Broadway; Edwards, Sheldon & Co., 32 Nassau st.; Eugene J. Jackson, 66 Exchange place; Thomas Reed & Co., 64 Broadway; W. H. Warren, 21 Wall st.; Geo. B. Allen & Co., 13 Broad st.; Greenhalgh, Griffiths & Co., 66 Exchange place; Theodore Berdell, Exchange court; Amos M. Kidder, 4 Wall st.; S. H. Smith & Steaver, 10 Wall st.; Day, Morse, Hall & Co., 34 Wall st.; Hay & Warner, 58 Broadway; Abraham & Hoyt, 24 New st.; Fitch & Co., 19 Broad st.; W. E. Conner, 30 Broad st.; Whittemore & Anderson, 8 Exchange court; Jacob Little & Co., 42 Broadway; E. D. Randolph & Co., 5 Nassau st.; Brown, Wadsworth & Co., Fearing & Dellinger, Edward Haight & Co., Lawrence Joseph, Kenyon Cox & Co., Ketchum & Belmont, G. Moorhead & Co., Millard Sawyer, Walsh, Hess & Myers & Co., Marvin & Brothers, Saxton & Rogers, Tausig, Fisher & Co., Charles G. White & Co., and Williams & Rostwick, all together with the Bank of the Commonwealth, the National Trust Company, and the Union Trust Company, all of this city. To this list is to be added the following, as also of Philadelphia, viz.: W. Duffield & Co., De Haven & Bro., Gelbough, Bond & Bro., Geo. H. North, J. S. & H. E. Yerkes, Charles P. Bayard, John P. Lloyd, Henry H. Houston, Dunglass, H. H. Bull, T. C. Knight, Neall, Fell, and the Union Banking Company. The miscellaneous failures announced are: Thomas Squires & Son, Albany, N. Y.; Iverson Conn, Woburn, Mass.; Franklin Banking Co., Chicago, Ill.; Tausig, Fisher & Co., St. Louis, Mo.; Powell & Co., Williamsport, Pa.; H. J. Morse & Co., Toronto, Canada; and City Savings Bank, Burlington, Iowa.

☞ The Eleventh Regiment, while out at Prospect Park on a field-day with the other organizations of the Second Brigade, at the close of the First Division, on the 16th inst., of this State, rebelled against their commanding officer, Col. Frederick Vilmar, and were placed under arrest by the commandant of the Brigade, Gen. Funk. While the rebellious militiaman were being marched under guard from Brooklyn to Ludlow-street jail in this city, and likewise on the arrest of the officers, attempts were made by them escaped; and it is said that the guard, in their pursuit of the runaways, severely injured some of them. The trouble had been brewing for some time, the Colonel being unpopular among many of the officers, as well as among the privates, their complaint being that he subjects them to wearisome and out-of-the-way marches merely to parade them before the houses of his personal friends. From having been the second strongest in the Division, the regiment has dwindled to one of the weakest in point of numbers. Gov. Dix has been conferred with, and it is announced that the insubordinates, who were released after one night's confinement, are to be made examples of.

☞ Referring to the fact that, as an upshot of the stump appeals in his own behalf made to the English people by his Tichborne claimant, every Judge and barrister connected with the Tichborne case had been threatened with assassination if a verdict against the defendant should be brought in, Chief-justice Cockburn on Sept. 18 warned the plaintiff, from the bench, that if he made another speech before the public he would be imprisoned. The claimant thereupon used his pen, and in this his latest appeal to the masses he ruefully states that the Court's interdiction of his speeches has cut off the supply of funds wherewith to further prosecute his case.

☞ The balloon Buffalo, with Prof. King and four reporters, made a successful ascension from Buffalo, N. Y., on the 16th inst., preparatory to "the longest inland voyage on record." Its capacity was but one-sixth that of the exploded wind-bag "The Daily Graphic," and its highest altitude to which it attained, with its load of five persons, was one mile and a half. At no time was the speed greater than thirty miles an hour. Having descended at Corning, N. Y., Prof. King dropped the four reporters and started off on his own hook, but was forced to descend again in a few hours, the balloon lacking adequate buoyancy.

☞ At Chicago, Ill., on Sept. 17, a spark from a locomotive, alighting on the hay shed of the Chicago, Burlington and Quincy and Northwestern Railroads, expanded into a conflagration that licked up sixty-four buildings. There was a high wind, and many people, fancying that the great fire of 1871 was to be repeated, carried their furniture out upon the prairie west of the city. As all but one of the buildings consumed were of wood, the loss is comparatively light, not exceeding $300,000, which is fully covered by insurance.

☞ Capt. Buddington and his companions of the Polaris have been discovered, and are now in safety, after having experienced great hardships, and having had narrow escapes from destruction. They were rescued by the whaler Ravenscraig. They report that Capt. Hall enjoyed the confidence of everyone, and that his death, which was quite unexpected, was deplored by all on board of the Polaris.

☞ The propeller Acorn, belonging to the Vermont Central line of steamers, was on Sept. 17 burned to the water's edge while on the way from the Rouse's Point to Chicago. Her cargo, one of general merchandise, is a total loss. The passengers, fifty in number, were all saved, together with the crew.

☞ The Pacific Mail Co.'s steamship Costa Rica, from Honolulu, was wrecked at Point Diablo on Sept. 17, while endeavoring, as is alleged, to make the harbor of San Francisco under a full head of steam in a dense fog. All the passengers were saved, but it is believed that one of the crew, a Chinaman, was drowned.

☞ The propeller Ironsides of the Engelman Line, connecting with the Detroit and Milwaukee Railroad, foundered near Grand Haven, Mich., on Sept. 15. A number of cattle, horses, and several of the crew, amounting in all to twenty, were drowned. Two other persons are missing.

☞ Near Charlotte, N. Y., on Sept. 17, an open sail-boat capsized, drowning three of the five persons on board. Two were ladies, Mrs. J. E. Lovecraft and Mrs. T. C. Raymond, whose husband went down with her. S. J. Lovecraft is the wife clung to the boat.

☞ In Ecija, Spain, on the 16th, many persons were injured, and some killed, by a riot provoked by the intrusion of Republicans into a Carlist church on the occasion of a special election was attended with much disorder and bloodshed.

☞ Marcella McKenna, a young woman; Edward Kirtland, a boy; and Casper Schemde, all three arraigned for murder, were on Sept. 17 sentenced to State Prison by Judge Brady of this city, the first to three years, the second to two, and the third to thirteen.

☞ Josiah Bigelow of Saxonville, Mass., who had not lived with his wife for about a year past, called to see her on the night of Sept. 18, and on her refusing to see him, he plunged a knife into her throat, inflicting a wound regarded as mortal.

☞ With the view of restoring confidence in the money market, the Secretary of the Treasury on the 19th inst. directed Assistant-treasurer Hillhouse, stationed in this city, to purchase $10,000,000 worth of Government bonds.

☞ On the 19th inst., while the Old Catholic Congress was in session, Dr. Wolck charged the French clergy with endeavoring, at the late war, to weaken Pere Hyacinthe and the other French delegates retired from the Congress.

☞ The steamship Panther, bound from Montreal to a port in Great Britain, struck on a rock ashore at St. Barbe in the Strait of Belle Isle. Four of her crew were drowned. Vessel and cargo will prove a total loss.

☞ An unsuccessful attempt to escape from the State Prison at Auburn, N. Y., was made by seven convicts on Sept. 18. One of them was shot, but not seriously wounded.

☞ Thomas the forger was arrested at Marysville, Ind., with $4,500 on his person, the amount obtained from the German Savings Bank. As to the $6,500 procured from the Farmers and Drovers' Bank, he was retained.

☞ John McManus, who pleaded guilty to the killing of Michael Kirwin on June 17 last, in this city, by stabbing him with a knife, was on the 18th inst. sentenced by Judge Brady to imprisonment for life.

☞ While in a boat with two other men, who were rescued, James Black, and his son, aged twelve years, were drowned in Pascong Reservoir, Providence, R. I., Sept. 19, by the overturning of their craft.

☞ The Bingham Canon butchery, which a few weeks ago killed a man named Cotton and also Cotton's two sons, was acquitted on Sept. 20 in the Probate Court of Salt Lake City.

☞ It is telegraphed from Kelton, U. T., that a new and incomprehensible disease is prevalent there, and that the sufferers die of it within a few hours after being attacked.

☞ An American steamer put into Newfoundland in a damaged condition, about Sept. 19, and reported having been in collision with a fishing vessel. The latter had a crew of fifteen, but three of whom were saved.

☞ C. F. Carlton, Secretary of the Union Trust Company, is reported to have absconded during the flush of the panic with $350,000 of that company's funds.

☞ Mr. Stuart and a portion of the crew of the yacht Dreadnound have been released by the Spanish Government.

☞ The wardens of Newgate Prison, Eng., charged with conniving at the contemplated escape of the Bank of England forgers, have been dismissed.

☞ A contract has been entered into by which the Ute Indians are to cede to the United States all the mountainous portion of the Ute reservation not available for agricultural purposes.

☞ It is announced that immediately after the prorogation of the Cortes the Government will proclaim Spain in a state of siege.

☞ There was a riot in Tralee, Ireland, on the 16th inst. after several houses had been gutted, the police dispersed the mob by a bayonet charge.

☞ Ned O'Baldwin, that most hapless of pugilists, was sentenced in Philadelphia, Pa., on Sept. 19, to two years in the Penitentiary, for assault and battery.

☞ The dwelling of William Crouch, near Williamston, Ky., was burned on Sept. 17. His wife and two children, and also an orphan named Dunn, perished in the flames.

☞ The Terre Haute (Ind.) Iron and Nail Works were consumed Sept. 19. Loss, $132,000; insurance, $40,000.

☞ A block of buildings was burned in Aurora, N. Y., on the 19th inst. Loss, $25,000; partially insured.

☞ Two detachments of the Russian forces in Khiva have been withdrawn.

☞ The Carlists made an attack upon Tobusa on Sept. 19, and were defeated with great slaughter.

☞ The steamship Dr. D. T. Parker, at Parmington, N. H., was destroyed by fire on Sept. 18. Three valuable horses were consumed. Loss, $5,000; insurance, $2,500.

☞ The obsequies of the murdered General Edwin Stanton McCook were on Sept. 16 performed in Cincinnati, O., according to the Masonic rite.

☞ A smash-up on the Charlotte, Columbia and Augusta Railroad, near Columbia, S. C., on Sept. 17, killed two men and wounded several.

☞ At Burnett, Wis., on Sept. 17, H. B. Sherman's barn was struck by lightning and set on fire. Loss, $30,000; insurance, $16,000.

☞ An English traveler who reached Paris, France, on Sept. 16, reports having left Dr. Livingstone last July, in Central Africa. The doctor was then in perfect health.

☞ Kingsbury & Co.'s carriage factory in Corning, N. Y., was burned on the 17th inst. Loss, $18,000; insured for $8,000.

☞ A fire at Manistee, Mich., on Sept. 18 did damage to the extent of $18,000; insurance, $10,000.

BASEBALL.

PHILADELPHIA vs. ATHLETIC.

SPECIAL DISPATCH TO THE NEW YORK CLIPPER.

On the afternoon of Sept. 17 the Philadelphias and Athletics played another game on the grounds at Twenty-fifth and Jefferson streets, Philadelphia, Pa., when the former scored their seventh consecutive victory. The weather was cloudy and pleasant, and about four thousand persons were present. The Athletics led for the first five innings, outbatting and outfielding their opponents, but losing several runs by their poor base-running. In the sixth inning Fisler's poor fielding gave the Philadelphias three runs and the lead, and by heavy batting in the eighth inning they added five more runs, three being earned. The Philadelphias owe their victory to their batting in the eighth inning, as they played a very poor fielding game, Fulmer's fielding being especially loose. Fisler and Clapp played poorly for the Athletics. The batting and fielding of Bechtel and Gedney were noticeable features. The game, although exciting, was rather poorly played. The score was as follows:

PHILADELPHIA.	R.	I.B.	P.O.	A.	ATHLETIC.	R.	I.B.	P.O.	A.
Gardner, 1 f	0	0	1	0	McGeary, s. s	0	0	1	3
Wood, 2d b	2	2	4	4	McBride, p	0	2	1	1
Malone, c	1	1	6	0	Anson, 1st b	0	2	13	0
Meyerle, 3d b	2	2	1	2	Fisler, 2d b	2	1	4	4
Bechtel, r. f	0	0	1	0	Fisler, r. f	0	0	1	0
Fulmer, s. s	0	0	1	1	Sutton, 3d b	0	1	0	1
Treacy, c. f	1	1	1	0	Clapp, c	0	2	4	0
Mack, 1st b	1	1	11	0	Senisenderfer, c. f	0	0	2	0
Zettlein, p	2	1	0	3	McMullen, 1 f	0	0	1	0
Totals	14	12	27	13	Totals	7	10	27	16

Athletic	2	0	0	0	3	0	1	0	1—7
Philadelphia	0	0	1	0	2	3	2	5	1—14

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PEDESTRIANISM.

ROBERT DEWHIRST offers $200 to be run for in a 200 yards handicap at the Washington Trotting Park, Providence, R. I., Oct. 22 and 23; entrance, $2; acceptance, $1. Entries can be made as directed in notice among our sporting advertisements.

THE NEW YORK ATHLETIC CLUB will hold their annual Fall games on their grounds at One Hundred and Thirtieth street, Harlem, Saturday afternoon, Oct. 4, commencing at two o'clock. The several competitions—100 yards, 440 yards, 880 yards and one-mile running races, and three-mile walking race—are open to all amateurs, and the prizes consist of handsome gold medals, to be the property of the winners. No entrance fee is demanded, and the entries, which close Sept. 27, can be made to R. Wm. Rathbone, secretary, P. O. Box 5 205, New York City. The members of the club are exerting themselves to make this meeting excel those of the past, and with a gratifying prospect of success rewarding their efforts.

ED. W. MOULTON and Wm. Kendrick are, we learn, matched to run 100 yards, for $250 a side, at Schuetzen Park, Wilmington, Del., Oct. 6; twelve feet scratch start, and if not off in fifteen minutes, to go by report of pistol. Bill Coates will train Moulton.

W. H. ADEETS is requested to call or send for a letter now in our care.

OUR PORTRAIT GALLERY.

MINNIE WALTON.

The subject of the portrait on our first page was born in Australia, where, we believe, she made her first appearance on the stage as a vocalist. Subsequently she came to California, where she acted for a brief time, and then to New York, where she appeared at Wood's Museum in burlesque. Returning to San Francisco, she became a member of the stock company at the California Theatre, where she has performed for the past five or six years. She is engaged for the coming season at Daly's Fifth-avenue Theatre.

MANHATTAN vs. ZINGARI.—The failure of the gipsy eleven to put in a full appearance on the Manhattan Grounds, Hoboken, N. J., on Sept. 13, prevented the proposed match between the two elevens; but a very good scrub game was had, resulting as follows:

RUNS SCORED AT THE FALL OF EACH WICKET.

	1st	2d	3d	4th	5th	6th	7th	8th	9th	10th	
Rutty	13	37	37	37	50	63	68	93	100	102	—102
Ronaldson	13	47	46	48	48	54	54	56	58	59	—59

Double figures were scored by Oakley, Hayward, Tieby and Rutty on the latter's side, and by Ronaldson on the other side, the latter leading the score of the match. Ronaldson also led the bowling on his side, and Hosford on the other. The Manhattan second eleven play the Prospect Park second eleven next week, the latter club resuming play next Saturday.

A CRICKET MATCH was played at Richmond, Philadelphia, Pa., Sept. 13, between the Wissahickon and Columbia Clubs, the former winning by a score of 102 to 69. Only one inning was contested, Bumley of the winning side making 42 runs.

GEORGE ROOKE, in reply to Tom Kelly, thinks it strange, and by no means business-like, that the latter should have waited until he (Rooke) was matched before issuing his bombastic challenge. With this engagement on hand, George cannot enter into another match, but assures Kelly that, win or lose with Coyne, he will give him the desired chance to battle for the middle-weight championship and a sum to suit Tom's fancy. Rooke is at present making arrangements to give an exhibition in this city.

NED O'BALDWIN, the Irish giant, was on Sept. 19 sentenced to two years' imprisonment in the Eastern Penitentiary, at Philadelphia, Pa., for aggravated assault and battery committed in that city some time ago.

FIRE ENGINE TRIAL.—A match for $300 a side and the championship of Wilmington, Del., was decided between the Water Witch and Fame Steam Fire Engine Companies of that city, Sept. 6. They played through fifty feet of hose, with 1⅛ inch nozzle, and the Water Witch won on a throw of 286 feet 6½ inches. The Fame, after five trials, threw 261 feet 9 inches, when, unfortunately, she broke the guide of the piston-rod and bent the safety-valve, compelling her withdrawal. After the judges—Isaac C. Pyle, Geo. Chance and David Hayes—had rendered their decision in favor of the Water Witch, the victorious "masheen" was given another trial, when she cleared a distance of 301 feet 8 inches. It is proper to state that we are not informed whether the measurement included spray or not.

DENNISON DEFEATS GOLDTHWAIT.—At Bumstead Hall, Boston, on the 18th inst., William Goldthwait and B. Frank Dennison contended at four-ball caroms, on a 5½x11 carom table, for $100 a side. Goldthwait, who, besides being manifestly out of practice, was in poor favor with the ivories, was beaten with unexpected ease, Dennison finishing the game with a score of 416. The winner's average was 65.5-23, and the loser's 37.5-22. The score follows:

RUNS SCORED AT THE FALL OF EACH WICKET.

Dennison—0, 54, 24, 9, 3, 138, 312, 3, 6, 0, 3, 117, 159, 117, 9, 3, 3, 33, 63, 0, 27, 416—1,500.

Goldthwait—3, 51, 37, 0, 6, 0, 69, 48, 0, 21, 18, 27, 69, 6, 75, 21, 0, 216, 15, 36, 15—819.

The time was 2h. 30m. L. S. Brooks was referee; John eck umpire for Dennison, and Lewis Shaw for Goldthwait.

THE BEST THROW YET.—All former "squirts" by steam engines were thrown into the shade at New Orleans, La., Sept. 14, when Eagle No. 7 of that city, R. J. Gould pattern, cleared a distance of 314 feet 7 inches, solid stream, through 100 feet of hose, using a 1⅝in. nozzle. The trial was made at the corner of Gravier and Magazine streets, that locality being chosen on account of the high buildings which inclosed the space and cut off the wind. The judges were J. Lipman, M. W. Cloney and S. F. Parmelee, all firemen.

AMUSEMENTS.

THEATRE COMIQUE,
514 BROADWAY.
MR. JOSH HART.....SOLE PROPRIETOR
First week of the Lion Banjoist,
MR. LEW BRIMMER.
Reappearance of the favorite artists,
McKEE AND RODGERS
HARRIGAN AND HART
in their new and original sketch, an
ABSENT MINDED COUPLE.
FRANK KERNS AND JOHN WILD
will introduce their
BABY ACT.
JOHN HART AND THE DWARF TOMMY.
LITTLE JENNIE YEAMANS
in her wonderful impersonation of the
SLAVE OF THE HARP.
MISS ADA WRAY..... MISS JENNIE HUGHES,
MISS KITTY O'NEIL,
MISS JENNIE SATERLEE,
MISS MARIE GORENFLO,
IN A NEW OLIO.
To conclude with the new emotional drama, entitled
THE ITALIAN PADRONE,
OR
THE SLAVES OF THE HARP.
LITTLE JENNIE YEAMANS..... as the Harp Slave.
MATINEES
WEDNESDAY AND SATURDAY. 26-1t

BOWERY THEATRE.
WM. B. PRELIOH.....Manager
MR. HARRY SEYMOUR.....Stage-manager
Grand reopening of the Fall and Winter Season.
Entire Renovation and Redecoration of the Old Drury.
New Artists and new Pieces.
First appearance of the beautiful and accomplished
MISS ETTIE HENDERSON
in an entirely new and beautiful play, by B. Campbell, Esq., dramatized from the New York Weekly, entitled
LITTLE SUNSHINE.
MONDAY EVENING, SEPTEMBER 22, 1873,
LITTLE SUNSHINE
MISS ETTIE HENDERSON.....as ..LITTLE SUNSHINE
Messrs. F. Wheer, E. W. Marston, Chas. Foster, P. Connolly, J. Ferris, Mesdames Polly Booth, Nelly Mercer, Connolly, France, and all the company in the cast. Performance will commence with the laughable farce of CUMMISKEY, with Miss Belle Berry and Mr. J. Berry. ZOE is engaged, and will shortly appear. 26-1t

TONY PASTOR'S OPERA-HOUSE, NO. 201 BOWERY, OPPOSITE SPRING ST.
BRILLIANT SUCCESS! CROWDED HOUSES!
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First time this season of the American Drama, entitled
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With all its original Scenery, Effects, and Tableaux.
Four Acts, entitled,
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in which the entire Dramatic Company will appear.
New Scenery and Splendid Wardrobe.
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with latest improved upholstered seats, scarlet-plush covering, seating comfortably 1,500 persons. Large Stage, with full stock of Scenery (painted by Richard Smith) and Properties, entirely new, and twelve Dressing-rooms.
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CUPID'S FOIBLES, FOLLIES AND FANCIES.

A SUMMER FABLE.

A wilding Rose, half-blown, awoke one day,
Thrilled by the vernal stir of woods and streams,
Wearied her innocent petals, white as May,
As a burst her balmy sheath of virgin dreams.
A strange, new world smiled up in her face,
As forth she looked in lovely wonderment:
Wide fields and woods, and far in purple space
The crystal arches of the morning bent.

Blue violets spangled thick her grassy floors,
Cool shadows curtained in her rustling halls,
And prying sunbeams through her leafy doors
Smote golden fire from all her dewy walls;

The far-off tinkle of a hidden rill
Made a faint chorus in the Summer hush;
Between each long-drawn warble, shake and trill
The silver-clear soprano of the thrush.

A wanton Zephyr, loitering down the vales
In idle dalliance with green growing things,
Made merry shipwreck of the painted sails
Of drifting butterflies; then dropped his wings
Where, in her maiden chamber all alone,
The happy Rose had, dressing for the sun,
Put on her prettiest sweetness, fluffy blown,
And smoothed her silken vestments one by one.

Poised on her couch's jewaled rim, unseen,
The culprit Breeze, on frolic mischief bent,
Stooped, and beneath her virgin snood of green,
His amorous soul in fragrant kisses spent;

As the unsunned brow of Winter glows,
Kindled by young Aurora's kiss divine,
So, in swift ecstasy, the conscious Rose
Through all her whiteness blushed incarnadine.

But sympathetic Zephyr spreads his fickle wings,
Clad with sweet dalliance in a hundred bowers,
In farther flight, for never conquest brings
The raptured mastery of unwon hours.
Alas! no more in maiden whiteness dressed,
Still glows the Rose, shamed by her love's despair.
She hides the rankling thorn within her breast,
And wastes her sweetness on a thing of air!

THE PIG-LEAP BALLET.

A clan of leaf-clad mountaineers has been found in Orissa. In the hills of Keonjhur, of the tributary estates to the south of Cuttack, is the village of Gonasikha, whence there issue from two holes in a rock, compared to the nostrils of a cow, the waters of the Byturnee, the Hindoo Styx. Here the Juangs, who inhabit many other settlements in Keonjhur and the neighboring estate of Dhekanal, declare that they originally sprung from a living, veritable autochthones, the first though by no means the fathers of all mankind. Some 3,000 in number, they have no traditions which affiliate them with other tribes, but their language betrays the secret of which they themselves were ignorant till Colonel Dalton pointed it out to them—they are allied with the Hos and Santals. Their river they declare to be older than the Ganges. The Juang huts are described as the smallest that ever human beings deliberately constructed as dwellings. In a space of six feet by eight, so low that no corpulent person could enter, the father of the family and all the females take up one compartment, while the other is the store-room. The boys of each village have a joint dormitory of some pretensions erected in the centre, there, also, guests and travelers are received, and the the instruments are kept. The food ranges from the offal of the jungle, which they discover by animal instinct—the mice, rats, monkeys, tigers, bears, snakes and frogs—and the spontaneous forest produce, to the rice which they themselves raise. When driven to it by their Bhooiya masters, they use the bow and arrow, but their own weapon of defense is a sling made of cord, and "pebbles from the brook." When engaged with Mr. Davenshaw, the Commissioner of Orissa, in settling a boundary dispute in 1856, Colonel Dalton had his first opportunity of studying a party of Juangs, consisting of a matron, half a dozen comely maidens, and as many men. The men had already abandoned the use of leaves for the more suitable quantity of cotton cloth, over the women clung to their foliage under the belief that when the river goddess, Byturne, first leaped from the Gonasikha rock, she was so angry at the spectacle of a party of Juangs dancing naked, that she ordained them to adopt leaves as clothing for ever, for ever, for ever. The first torchlight dance of this party was shy. Next day, says Colonel Dalton, they came to my tent at noon, and while I conversed with the males on their custom, language and religion, the girls collected together in a corner, and sat quite silent and motionless as statues, but after an hour or two had elapsed, the crouching nymphs showed signs of life and symptoms of uneasiness, and, more attentively regarding them, I found that their eyes were dropping from the divine of eyes like dewdrops on the green leaves. On my tenderly seeking the cause of their distress, I was told that the leaves were becoming dry, stiff, and uncomfortable, and if they were not allowed to go to the woods for a change the consequences would be serious, and certainly not dance. It was a bright, dry day, and the crisp rustling as they rose to depart confirmed the statement. When they returned, arrayed in fresh leaves, we induced them to give us not only the solemn measure of the evening before, but to perform a variety of sports, and even some quite dramatic in effect, and it was altogether a most interesting "ballet." In one figure the girls moved round in single file, keeping the right hand on the right shoulder of the girl in front; in another, with their heads inclined, they wriggled their way, bent and advanced and retreated in line. In this movement the performance bore a strong resemblance to one of the Kol dances. Then we had the bear dance. The girls, acting independently, advance with bodies so much inclined that their hands touch the ground, thus they move not unlike bears, and by a motion from the knee, the bodies wriggle violently, and the broad tails of green leaves flap up and down in a most ludicrous manner. The pigeon dance followed; the action of a love-making pigeon when he struts, and, flicks out his broad tail, sweeps the ground with his wings, was well imitated, the hands of the girls doing duty as wings. Then came a pig and tortoise dance, in which the motions of those animals were less felicitously rendered, and the quail dance, in which they squatted and pecked at the ground, after the fashion of those birds. They concluded with a vulture dance, a highly dramatic finale. One of the men was made to lie down as dead, and represent a dead body. The girls in approaching it imitated the hopping, sideling advance of the kind of prey, and, using their hands as beaks, nipped and pinched the pseudo corpse in a manner that made him occasionally forget his character and cry with pain. This caused great amusement to the tormentors. I have heard of a "ballet" called the "Cocks and Hens," but this they could not be induced to exhibit. It was admitted that it was impossible to keep the leaves in proper position while they danced it. It was too much of a romp, especially for a day performance.—*Friend of India.*

THE GRISETTES OF PARIS.

A correspondent of *The Baltimore American* writes as follows concerning a class of society in the gay French capital of whom most people have heard, but little which they know is true: "It is a common remark among strangers in France that about every third man wears a uniform of some kind, and such is almost the case here in Paris. Nearly all of these uniformed men are forbidden by law to marry, and they belong to a class who have never been taught to entertain such an idea as permanency in the social existence. They have always found it difficult to get food for themselves, and hence have never entertained such a preposterous idea as managing and supporting a family. These men have sisters who have always recognized themselves as belonging to a class who are never to know the relation of husband and wife. Such a thought never enters the head of a girl or boy belonging to the poorer classes of Paris. Sometimes they succeed in drawing themselves out of their natural state of existence, and rise to some higher things, but the great mass of them have for generations found that the chief aim of life is bread and wine. They have the natural passions of ordinary men and women, and hence the grisette. They are not taught, even by their spiritual counselors, that there is any sin in the life they lead, and are as punctual in their church attendance as any class in Paris. Nor are they regarded as degraded, unless they fall still lower and become professional courtesans. They are considered as fulfilling their destinies, and are by and beloved as other mortals. Sometimes these ties are permanent, but in the mass of cases they are merely for a time, and when broken a new one is formed. Thus they pass through life, and their children, of whom they furnish the State with 18,000 per annum, are sometimes kept and maintained by themselves, but oftener passed over to the orphan asylums, just as most of their mothers were passed over in their early infancy. The grisette, it will thus be seen, is a feature in Parisian society that is regarded as inevitable; and being inevitable, those who raise themselves out of its slough are not deemed to have been tainted or tarnished in character. Those who pass through life as grisettes are not regarded as fallen angels,' but as women who are fulfilling their sad and unfortunate destiny, and whose chances for heaven are equally as good as those whose lots are cast in pleasanter ways. So long as youth lasts, they live a merry life. They are the unfortunate victims of kingcraft, which requires standing armies, and draws from the youth of the country a heavy drain for ordinary pursuits of life and happiness."

A DASTARDLY CRIME PREVENTED.—This morning Officer Clements of the Fifth Precinct, while riding up from East Washington in one of the street cars, noticed a gentlemanly looking man named Ludlum, a clerk in the War Department, and a little girl about fourteen years of age, daughter of respectable parents, residing in that part of the city, and determined to follow them. The girl and her male friend got out at Twelfth street and walked to a house of assignation on G, near Twelfth street, and entered, and in a few moments afterward the officer followed and took him and the young girl away, and conducted them to police headquarters, where she stated that she did not know where she was being taken; that the man had been visiting her father's house as a friend, and had been treating her as a pet, making quite free with her, which she did not think was wrong; that he gave her a dollar this morning and told her to ride up to the city with him instead of going to school at the Wallach school building, and she did so to oblige him. Her parents were sent for and soon appeared, and were amazed on hearing the facts. As no crime had been committed, the matter could be taken by the officers, so he was released by the officers, and the girl turned over to her parents, who will doubtless be more careful of her associations in the future. Major Richards at once addressed a note to the head of the bureau where the scoundrel is employed, detailing the circumstances narrated above, and the sequel remains to be told. He has also given orders to close up the house on G street, which has of late become quite notorious for such customers as the aforesaid gay and festive clerk.—*Washington* (D. C.) *Star*, Sept. 9.

A MIXED MATCH.—Two well-known knights of the spigot, addicted to quoits and pigeon shooting, recently met in a down-town saloon, and, while under the influence of "Dunville" and "Delatour's—plain," agreed to and signed the appended articles, which were dictated by themselves:

We, Tom Rees and Harry Clifton, hereby agree to shoot a match at quoits, 50 birds each, 18lb weight, 75yds rise, stiff clay ends; 1½oz. shot, moits level with the clay, and each to trap for the other, good day and good luck, for $100 a side. Mr. J. Schmidt of Utica to be referee, and Mr. John Kehler to be stakeholder.

Witness: J. MOULIE. Signed, { HARRY CLIFTON, / TOM REES.

A DESPERATE REMEDY.—One of the members of a Scottish school board was recently discussing the question of compulsory education, with a worthy elector, who addressed him as follows: "Ah! that's gospel, is't, that ye're gaun to eddicate my bairns whether I will or no?" The member proceeded to explain. "Weel, I'll jist tell ye. Ye say they're to be eddicat'; I say they're no, an' they sanna. I'll droon them first!"

A RICHLY-DRESSED gentleman applied for a marriage license at Dover, Tenn., last week, but when he spoke the lady's name the polite county clerk suggested that, if it was all the same to him, he would prefer that he should name some other party, as the one mentioned had become his wife the previous evening.

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

CLIPPER BURNT-CORK OPERA.

"De Wandering Chews."

SCENE, *front of* JUDE HAWKINS' *house, with fence and gate—steps leading to high road—log fenced, L. 1. Neighbors of* JUDE *assembled, with garlands, etc.*

CHORUS.

Boca-chica, gals, undose your peepers!
Tain't no time for lazy sleepers.
Corn's in de barn, wool's all spun,
Cotton all gaddered, work all done.
While you lies wrastlin' wid your peepers!

Air—PRINCE PETERS, *with banjo, sits on de fence.*

Near of lub, so brightly beaming!
Don't you h'ar you true lub screaming,
While you're dreaming Prince is steaming,
Mind your sye and he'll pull you true!

Disappears.

Enter JUDE HAWKINS, *from house, leading* JUDY, *his darter, by de hand.*

JUDY.—My dear, dear fader!

ARIA—JUDY.

Those tott'ring limbs, dat topknot gray,
Dill tremble till my dying day.
And still all oder t'ings before,
Your will shill be my heart's first law.

JUDE.—Yes, gal, your sire's gittin' old and gray, and dis affectin' obedience warms de cockles ob his heart. My Judy's come of age, and de ole man's pluck am going. Today you must choose a husban' for life.

JUDY. I won't do dat, dat's flat! *Sparkishly, folding her arms.*

JUDE.—Am dis your 'bedience, gal? [*Throws her off.*] Widin t'ree days you wed, an' dat's flat, too!

JUDY [*clasping her hands*].—But grant me one day mo'.

JUDE.—T'ree days I gib you to selec' your choice. You's lubbers plenty. H'yar dey come. Tink, dat house an' lot an' fifty cents in stamps I gubs to him you settles on, soon as de knot am tied.

Enter crowd of lovers.

JUDY—*Sings:*

I would I was a bumbly bee,
I'd leave each gaudy flower,
To hover round de gallus one,
Would tear me from my bower;
I'd light upon his lips, I would,
And drain away his bref,
I'd *settle* on his hide, I would,
And sting de chap to def!

[*Spoken.*]—Am dis de crowd I takes my husband from! [*Eyeing them with disdain.*] Like de las' run ob shad, dey comes along wid deir gills open. Honey, I aint your bait! One's hump, one's bent, one's blind, one's got a limp, an' two or t'ree hab got de clampus vitus. Shoo, go 'long! I wants a man—your Chatham-street stretchers won't do for me to hang on! [*They retire.*]

JUDE.—T'ree days de most I gib. You's eat me out ob house an' home. For t'ree days bread and water be your fare. Tink on't! Chew on't!

JUDY.—Yet one word—

JUDE.—Away! [*Staggers in house.*]

JUDY [*sings*]—

Oh, sad de heart wid care bow'd down,
And yit I'd welcome fortune's frown,
And wid my lubber Prince I'd sit
If he'd de stamps our fates to knit!

PRINCE *springs over fence.*

AIR—PRINCE.

I is a bully nigga, and Prince Peters is my name,
I works on de plantation and from Louisyan' I came.
I sits down when I can git it, when I can't I goes widout,
And I goes widout an outfit 'cause my clothes is up de spout! *Embrace.*]

[*Spoken.*]—Dat's Distraction! We mus' part, for I's no ring, no cash to pay de passon.

SAMPSON SHRAPNAN, *with bag, from fence.*—Old clo'! Old clo'!

[*Enters.*

JUDY.—A lucky t'ought!
Git it ob him—mor'gidge de house and lot,
And when we's married you kin pay at dat.

[*They bargain.—Prince signs.*

PRINCE.—Far'well, Judy, don't you cry,
Your sweetheart we'll come bime-by,
Wid pockits full and clean clothes,
And a gallus air and turn'd-up nose!

[*Exit with Jew.*

Enter JUDE, *from house.*

JUDE.—Well, is you 'greed?

JUDY.—Yes—on Prince Peters.

JUDE.—What, dat 'gustin' nig? Hain't got enuff to buy a chaw terbacker!

JUDY.—Oh, times has changed; his uncle's made a legacy ob Prince, and here he am.

Re-enter PRINCE, *gorgeously dressed.*

JUDE.—If dat's de case, I's no objection. Take her (off my hands.) [*Joins them. Wedding takes place and all on for dance. Uproar without. Crowd rush on with wealthy* TRAVELER.

JUDE.—Wha! wha! what's all dis? Wharfo' dis commoboliation?

TRAV.—Robbed on de road, I come to seek a clue. [*Looks at* PRINCE'S *finger.*] Ha! a diamond ring. It is, it is my own. [*Proceeds to cut off* PRINCE'S *wedding finger with his jackknife.*]

PRINCE.—De ring it may be yours—de finger's mine! [*Knocks stealthy traveler down.*]

JUDY.—Would'st find de t'ief? Behold him dar.

ALL.—Ha, ah! Upon him!

JEW.—*Enters in claim, his hand—they seize him—he plunges into kennel and is pulled out by house dog.*

PRINCE.—You'll git your "pond"—de hoss pond—trow him in.

Dis day, by elder card a bride I win.
CHORUS—*finally:*
Hail to de bridegroom in his pride!
Hail to de blushing bride!
And bring on your hoe-cake and 'lassis,
And a barril ob cidah for all!

DANCE AND CURTAIN.

THE COURT OF LOVE.

A Rattling Anacreontic, with Chorus.

Let graybeards talk of the only prize
That's worth man's seeking, give me the eyes
Of the girl that's tender, the girl that's true—
What care I if her eyes be black or blue?
Then a merry lass and a flowing glass,
Be this our toast as the moments pass!
And while the sparkling draught we drain,
In beauty's smiles we find our bliss.

Chorus.—Then a merry lass, etc.

The clink of gold has a winning charm,
But love has for mortal ills a balm
That mortal cares can chase away,
And cheer us with hopes of a brighter day.
Hurrah, hurrah, for the sparkling eyes,
And the ruby lips of the girls we prize!
Let your goblets clink as the toast goes round,
And the shealing high to our song resound!

Chorus.—Then a merry lass, etc.

MEMENTO OF THE MASONIC DEDICATION OF 1855.

We herewith present a copy of a bill of the Arch-street Theatre, Philadelphia, of Sept. 24, 1855, the occasion of the dedication of the Masonic Hall, on Chestnut street, in that city. As the new Temple on Broad street near Arch is to be dedicated on the 25th of the present September, this bill will no doubt have many persons additional interest at this time. A glance at the cast of the plays will show that a good stock company was engaged at the Arch in '55. To W. R. Snell, Esq., Philadelphia, we are are under obligations for this memento.

WHEATLEY'S ARCH-STREET THEATRE.

Sole Lessee and Manager.....Mr. WHEATLEY
Acting and Stage-manager.....W. S. Fredericks

The management respectfully announces that, in conformity with the

CELEBRATION OF THE DAY

and in honor of the

DEDICATION OF THE NEW MASONIC HALL,

the theatre will be appropriately and

BRILLIANTLY ILLUMINATED.

WEDNESDAY EVENING, SEPT. 26, 1855,

will be acted, first time this season, the admired play of

THE STRANGER.

The Stranger (first time in Philadelphia).....Mrs. Hafler. Mrs. F.B. Conway
Baron Steinfort.....Mr. Dolman
Count Wintersen.....Mr. Meyers
Mr. Solomon.....Mr. Pearson
Peter.....F. N. Drew
Francis.....D. P. Bowers
Cobbas.....Mr. Walcot
Count's Son.....Miss E. Drew
Stranger's Son.....Mast. Wilks
Popular music.....Miss Nichols
Dancing.....Miss Bradley Zamora
Campillo.....Mr. Catersoni

Thursday, first time, Shakespeare's play of THE MERCHANT OF VENICE, with (second time) SCAB. MAG.

Lord Byron's great tragedy of WERNER will be produced in a few days.

Boxes, $1; secured seats, 37½c; orchestra stalls, 50c.; seats in private box, 75c.; gallery, 12½c.; gallery for colored persons, 25c.; private box in gallery for colored persons, 37½c. Doors open at 7 o'clock; performance to commence at half-past 7 precisely. Box-office open from 10 a. m. until 3 p. m.

Stage-director, J. B. ADDIS. Treasurer, J. Ingles Matthias.

SERIO-GOMIC.

BY GERALD SILVEY (W. H. WATERS, JR.).

Von moonshine night, ven in der street
You couldn't hear some noise,
I vent on dot theatre mit
A gouple of ter poys;
Ven sudden dere came Honnes, ven inside,
Keats vot ter playman's speil;
He comes du dot vort "serio-gomic,"
Vut asks me how I feel.

Spoken.—I man me laugh richd oud easy du see Honnes a drying du reat dot vort. He looked ad it like id vas a damferal maskeeney vot voult plow him in a gouple of pieces. Den he vent to vork and pegan to sing, unt says:

Serio-gomic! Vat toes dot vort mean?
Vat vor vort vos dot?
Tol me some gompany quick!
Serio-gomic, somedink goot du ead?
Dree cents wordt of serio-gomic.

I tolt hem dur du holt mine meut,
Unt I voult make ex-plaine
"You tolt your vrow ven you gone out
You voult not trink champaign—
Bud you trinks lager ter refenge,
Ten glasses pooty quick.
Unt kisses pooty valter-galls,
Pif fuller like a tick."

Spoken.—Dot Honnes dond standiunter vat I says, unt he sait mit a pig voice:

Chorus.—Serio-gomic, etc.

"Unt ven you tinks you voult gone hime,
Yar clock vas strikes doo;
You gids du ter key-hole of ter toor,
Your vife vas peebin droo;
Ant ven inside you tole your vife
Dat you got pooty sick,
You goes to ped unt by your plug-hat on,
Dat's se-ri-o-com-mic."

Spoken.—Now ven I simbliffiet dese dinks tu Honnes, I tells him dot peforre he got in ped unt by his plug-hat on, his vife makes it poody lifely for a man vot vas sick, mit a goupie of proon-sdicks; und den der cats vas a crowing, unt der roosters vas a barking, unt I vent avay. Honnes makes mooch kanuisance nilt ter meuths; unt I tolt Honnes dot dose druppies in ter family vas pout nuff du inspire ter palm-branch of Yacob Bimpyliggen ter pains vas. Now, ven Honnes heard all dose dinks, he tont ask some more. *Chorus.*—Serio-gomic, etc.

Newport, Ky., Aug., 1873.

ODDS AND ENDS.

BY W. J. MILLS.

If six comedians on the end fail to elicit laughter from an audience on a warm night, purchase a pound of feathers and get some of the members of your company to go around and tickle them. Try this recipe and you will find out there's no such word as fail.

Why is a fool's head like a bad debt? Not for a share, for it is hard to have an immense fortune left them in the old country by some of their poor-house relations.

The Ethiopian Serenade Group, as done so gracefully by John Hart in his highly successful impersonation of Agness the Agonized, is becoming very fashionable amongst the belles. For the benefit of those who have not seen Johnny, we append a description. Place the left part of the arm from the shoulder to the elbow against the side, holding the other part in an upright position, letting the hand droop. It makes a very nice effect to have a satchel in the hand.

It is becoming a habit for the ballet-girls to give their lights benefits, and Harry Clifton, after wearing them once or twice to the poor in the Winter weather, to protect them from the intense cold. Verily I say unto thee: Charity hath its uses in every way.

Encores are a sign that a performer is appreciated. We have just heard of a young lady artist receiving eight of them, and, upon coming out the ninth time, exclaimed that it was a nice thing to be a good worker.

After Stokes lays in the Tombs long enough to become petrified, he'could be a capital idea for some speculative man to take him in hand and exhibit him as a second-hand Cardiff giant.

"The Black Crook" is on its legs again in gigantic magnificence and overwhelming splendor, with plenty of sugar and devils. None of the ladies have any legacies left them so far, excepting their own natural appendages, which they use to good advantage.

The author of that beautiful song entitled "Beer" recently let fall the glass with which he was illustrating it, thereby ruining his pantaloons at their front and spoiling the lustre of his $500 pin, thus adding his beautiful decalcin pants. In his deep bereavement we sympathize with him, and herewith tender him a benefit to compensate for his loss. Any artist who feels disposed to help us will do so, as we do not like to disappoint an audience by having to read his physician's certificate that he is unable to appear, when at the time he is playing poker with some friends in the green-room.

The name of song-and-dance men is legion, but still Patty Stewart and Harry Allen are thinking of doing "The Little Prince." Harry will then have an opportunity of showing off his beautiful contralto voice, which, together with his delicate form and tasty dress, will make a success.

THE INNOCENT AND MEEK.

Now, if you'll only listen to my sad tale of woe,
I'll be as brief as possible, for my story you should know.
It's about a pretty country maid, who's bust my heart in two,
And all the sympathy I get is—Villain, this won't do.

Chorus—But I love my Sarah dearly, yet the question dare not speak,
For my friends have always told me "I was innocent and meek."

I saw her home the other night, about two miles or more;
She didn't ask me in the house, so I left her at the door.
And as she crossed the threshold, I on my marrow bones did drop,
And, grasping tight her tiny hands, the question tried to pop.

Chorus—For I love my Sarah, etc.

There's checkers, and backgammon, and chess, and croquet too,
We played these games and many more, when her I went to woe,
And I supposing all along for me she'd set her cap,
But my mistake was clear when she kiss'd that sailor chap.

Chorus—How I love my Sarah, etc.

One day, while reading notices of marriages of late,
I spied the name of Sarah Jane—alas! I'd found my fate:
And coupled with her darling name was that of Jack Sail.

Chorus—I wonder if I'd had my Sarah if I'd dared to speak,
And now I think it is a crime he got him without cheek.

W. CHARLES.

A LOOK BACK AT THE OLD NATIONAL, BOSTON.

The National Theatre, Boston, was a popular place of resort years ago, and enjoyed a very remunerative patronage. Miss Mary Ann Lee was a favorite dancer in those days, as was G. W. Smith, who still occupies a prominent place among our ballet masters.

NATIONAL THEATRE.

Stage-manager.....Mr. Robert Hamilton

MAY NIGHT!
GREAT ATTRACTION.
BENEFIT OF MISS MARY ANN LEE,

and positively the last night of her engagement.

First time in Boston of a new drama, in 2 acts, written by H. P. Grattan, Esq., expressly for Miss Mary Ann Lee, entitled

EUGENE, OR THE FRENCH CONSCRIPT.

Last appearance of MR. G. W. SMITH.

Notice.—Change of time in opening the doors and commencing the performance—Doors open at 7 o'clock, and the performance to commence at ½ precisely.

ON FRIDAY EVENING, MAY 1, 1846,

will be performed the petit comedy in 1 act of

HONEY DEW; OR, THE PRINCE OF PEASANTS.

Sir Paul Pagoda..Mr. Gilbert | Miss Yellowlees..Mrs. Gilbert
Edward Henderson....Smith | Charlotte Henderson...
Arthur Darrow.....Keach | Miss Gann
David.....Mr. Graham

After which Miss Mary Ann Lee will appear in the beautiful and characteristic dance from the ballet of "La Jolie Fille de Gand," entitled PAS DE DIANE, attired as the Goddess of the Chase, and assisted by the ladies of the corps de ballet.

To be followed by the PAS DE DEUX GALLOP by MISS MARY ANN LEE and MR. G. W. SMITH.

After which, for the second time, the astounding farce of

THE DOUBLE-BEDDED ROOM.

Dulcimer Pipes, Mus. Bac. | Mr. Turnbull, Mr. Thompson
and Saunders.....Mr. Gilbert | Mr. Johnson, Parsons
Major Minus.....Cartlich | Mrs. Deputy Lomax...
Spigot.....Price | Mrs. Gilbert
Joseph.....S. D. Johnson | Nancy.....Miss Lovell

To conclude with, for the first time in Boston, the new drama, in 2 acts, written by H. P. Grattan, Esq., for Miss Lee, entitled

EUGENE, OR THE FRENCH CONSCRIPT.

Eugene, a dumb orphan boy.....Miss Mary Ann Lee
Capt. Dessaix ... { Of the Grand Army } ....Mr. Smith
Serg. Belgard..... { } ....Gilbert
Girard..... { Small farmers } ....Thompson
Antoine..... { } ....Rimpson
Pancalo, garcon of the Auberge.....Hunt | Louise, sister to Eugene, and betrothed to Dessaix.....Miss Gann
Orderly.....Parsons | Mad'selle.....Miss Gann
Deforme.....Pringle | Mad'selle.....Mrs. Lovell
Le Grande.....Williams | Old Woman.....Mrs. Ring
Le Maitre.....Ring | Dame Sexe.....Mrs. Oaky
Old Man.....Gough
Annette..... { Two Children } ....Masters Johnson
Gillaume..... { } ....Gillmore

Soldiers, Peasants, Conscripts, etc.

In the course of the drama Miss Mary Ann Lee will introduce a favorite dance.

SWEET GENEVIEVE.

TO J. RAPIER.

In sadness I pass the dull hours
That once were so happy and bright,
And tears from my eyes flow in showers,
For a dear one has passed from my sight;
No more shall I sing a love song, plaintive song,
As I used to in twilight at eve,
For she's gone to be one of that bright angel throng—
My own darling, sweet Genevieve.

Chorus—No more do I dwell here in pleasure,
But in silence and sorrow I grieve,
For she's gone to her bright home and treasure,
My own darling, sweet Genevieve.

Once I was happy and bright,
As I strolled by her side of an eve,
And I called her my angel of light,
My own darling, my own Genevieve.
But thoughts of those hours now fill me with grief,
A grief which I ne'er can retrieve;
But sooner I shall find an eternal relief
By the side of my sweet Genevieve.

Chorus—No more do I dwell, etc.

Canton, O. W. H. C.

ABOUT DUMMY ALLEN.

There is a laughable story in our notebook concerning the once well-known but eccentric Dummy Allen, who being both hard of hearing and short-sighted as well, it is a wonder he ever succeeded in getting a play to bring into a trap, instead of living to a good old age, as the poet has it. A grand spectacle was to be produced, and Dummy had been at work faking up his patent-leather materials for the occasion, among which a pair of boots for Puss was to make his appearance, and a canvas stall had been arranged in a corner of the stage for his accommodation. Dummy was on hand in full force for the "fit," but he might duly caparison him, and then went to his dinner. An hour after he returned and proceeded to the stall, and, finding the owner was not down, got on his back and awaited the arrival of Riley, his coadjutor. He was resting his head on his cane, probably thinking of his earlier triumphs at Paris, France, when a sudden stamping in the stall and a lunge from a pair of hoofs that upset him and his stool somewhat, aroused his attention. "Hollo, dere!" quoth Andrew; "stop dat nonsense!" And whack! went his heavy cane against the offending beast, which, not relishing the attack on the canvas, accompanied by what seemed to be the snort of a quadruped, continued, and the cane continued to ply with lightning rapidity. "Stop dat, you!" said Andrew, "I'll teach you to exhibit your tepper here!" when, the animal's rear apparently backing up against the screen, down came the mule, effectually hiding Andrew, and, with "O murder, murther! me bones is broken intirely!" and, the canvas giving way, out rushed Tim Riley, backward into the arms of the astonished Andrew, who whaled away as if a dragon had burn upon his banner, and Tim, in his endeavors to ward off the blows with his hands. It seems that, the noble charger not being ready, Tim had procured a bottle of which he had taken a drop or two to strengthen support, and it was upon his legs and shoulders that Andrew had rained down the torrent of blows aforesaid.

ELFIE FAY.

Song and Chorus.

When all the grove grows musical
With the rapture of the spring,
And e'en the squirrels skip in pairs
The woodland shades among,
Beside the grandfather's mill I stroll
With laughter in its play
I meet the maiden of my heart,
Sweet, winsome Elfie Fay!

Chorus—Oh, dearer far art thou to me
Than all the flow'rs of May,
The sweet and tender emotions tempt,
Ce charmz Elfie Fay!

The evening shadows longer grow,
And yet beside the rill
I linger, while my darling stoops
Her earthen jar to fill;
And ere she turns at grandam's call
To light her on her way,
One kiss I snatch to seal my faith
With winsome Elfie Fay!

Chorus—Oh, dearer far, etc.

JOHN COLLINS IN CALIFORNIA.

This Irish comedian is still occupying a prominent place on the Pacific coast. His voice, although not so full and fresh as in his earlier career, is nevertheless clear and musical, and his songs never fail to meet with a hearty encore. The bill of the Bush-street Park Theatre, San Francisco, where Mr. Collins was playing a star engagement, and when the late Lewis Baker was manager of Maguire's Opera House, reads:

MAGUIRE'S OPERA HOUSE.

Under the management of.....MR. LEWIS BAKER
Stage-director.....MR. T. MACARTE
The most brilliant success! Crowded audiences and enthusiastic applause have attended the engagement of

MR. JOHN COLLINS,

from the Theatres Royal, London, Dublin and Edinburgh, and for the last ten years universally acknowledged in the United States as the greatest Irish comedian of the day, in his original specialty of Irish and comic songs "Widow Machree," "The Bold Soldier Boy," "The Low-backed Car," etc.

He will appear this evening in his great character of

RORY O'MORE, THE PRINCE OF PEASANTS,

and sing his original songs of "Paddy M'Gee," "Crooshan Lawn," and "The Irish Jubilee," in the celebrated story of the FOX OF BALLYBOTHERUM.

TUESDAY EVENING, JAN. 18, 1859,

being the fifth night of the unabated engagement, will be performed for the second time in the Irish Lover's great Irish drama, entitled

RORY O'MORE, OR, THE PRINCE OF PEASANTS,

which will be presented with every appropriate accessory and a fine cast of characters.

Rory O'More, the Prince of Peasants.....Mr. Collins
De Welskin.Mr. Lewis Baker | Flannerby.....Mr. Macklin
De Lacy.....Mr. Rand | Corney.....Mr. Williams
Serubbs.....Mr. McCabe | Kathleen (with songs)
Col. Thunder.....Mr. Paullin | Miss Gratian
Shan Dhu.....Mr. Kingsland | Mary O'More (with songs)
Soldering Solomon.....Mr. Deaves | Mrs. Rand
Billy Jones.....Mr. Dennis | Widow O'More.....Mrs. Fredericks
Pierre.....Mr. Kunselle | Betty.....Mr. Judah
Sergeant.....Mr. Bunnell | Nelly Riley.....Mrs. Paullin
Peter.....Mr. Lingham | Sheelah.....Mrs. Judah

In consequence of the length of the drama no other piece will be performed.

Several novelties in preparation.

PRICES.—Private Boxes, $5 and $10; Orchestra Seats, $1; Dress Circle, $1; Parquet, 50c.; Upper Circle, 25c.

Box Office open from 10 a. m. till 4 p. m., where seats can be secured. Doors open at 7; curtain rises at 8 o'clock; performance to commence at a quarter to 8 precisely.

Anecdote of Finn the Actor.

Many of our readers of the last generation will remember Finn, the favorite comedian and accomplished gentleman. He was among the last of the ill-fated Phillips' Lexington, which was burned in Long Island Sound on the night of January 13, 1840.

Once, while a member of the old Federal-street Theatre company of Boston, Finn was called as a witness in an important case before the Court of Common Pleas, and his testimony was so direct and conclusive in behalf of the prosecution that the counsel for the defense resorted to the reprehensible trick of blackmailing—for surely that system of dragging a man's private affairs to the public gaze so often practiced in our courts deserves no better name. It was thought necessary, in order to weaken this man's testimony, that his character should be impeached.

"Mr. Finn," said the counsel, assuming a look of severe sanctimony, "you live in Pearl street, do you not?"

"Yes, I do," answered the comedian, frankly.

"You have lived there some time?"

"Yes, several years."

"Does not a female live with you in the same house, and under your protection?"

"It is so, sir."

"Does she bear your name?"

"She is known, sir, by the name of Mrs. Finn."

"Is she your wife?"

"No, sir; she is not."

"That will do, sir; I have no more to ask."

The lawyer waved his hand, and would have turned to the jury, but Finn uttered a word and gave him a look that held him suddenly spellbound.

"Hold, sir!" said the actor, with a flash that was awful in its majestic wrath and scorn. "I have something more to answer. The Mrs. Finn of whom you have been pleased to speak so unseemingly is the woman to whom I owe my life and my joy—the woman who sustained my infancy and led me kindly and lovingly through the years of my boyhood—MY MOTHER! In all the years of my pilgrimage I have known but one man base enough to breathe aught against her. You, sir, know who that man is! She has protected me in all love and tenderness, and I in turn will protect her. Poor, miserable reptile! down from my sight, and never again tempt me as you have this day done!"

It was as good as a play. The baffled counselor, shame-faced and trembling, absolutely slunk out of sight; and when Finn appeared in the street he had hard work to prevent the people from taking him upon their shoulders and bearing him off in triumph.—*New York Ledger.*

NEW PLAYS IN LONDON AND PARIS.

"PASSING THROUGH THE FIRE,"

a new four-act play, written by T. Mead, manager of the Elephant and Castle Theatre, London, Eng., was produced at that house Sept. 1. The scene of the play is first in Britanny, where, at a lonely ruin, we see a young recluse, whose fate and habits excite the greatest curiosity in the neighborhood. Why this young man should preserve so much secrecy in all he does naturally causes much suspicion, but the stranger holds communion with no one, and even his name is withheld from the wondering rustics. Here is something that piques the curiosity of the audience, which is still further excited when the Countess de Lavaney, who resides in the vicinity, comes to the spot, in company with her friend Doctor Vanban, and also makes inquiries respecting the mysterious hermit. Soon the dramatic interest increases, for the Countess, attacked by a party of brigands, is unexpectedly rescued by the lonely tenant of the ruin, and then a strange revelation takes place. The unknown being wounded, a locket is found in his breast, a portrait, which is the likeness of the Countess, whose astonishment is intense when, upon the recovery of the stranger, he declares his love for her. The Countess invites him to her chateau, and speedily reciprocates his passion, when a sudden change in the character of the play takes place. The Countess, He bids her be seated, and then with great vehemence declares himself to be the brother of a man who has died through the perfidy of the Countess, and that he, Henri de Baudray, is determined to his brother's wrongs. This unexpected news produced great effect, and led to another still more exciting; for in the plot against the Countess, Henri de Baudray has been aided by the Marquis de Marzan, whose triumph appears to be complete when the Countess produces a letter, written by the mother of Henri de Baudray, which entirely exonerates her. Further proof is given that the Marquis has been false to his friend, and, drawing his sword, Henri de Baudray turns fiercely upon the Marquis. A duel ensues in the presence of a group of revelers, and the Marquis is killed. The Countess is next seen at her country residence in Auvergne. She has not changed in her feelings towards Henri, although he won her love by stratagem. In company with her faithful friend Doctor Vanban, she lives a retired life, when one day she is surprised by the visit of a wanderer, whose matted locks and haggard aspect bespeak poverty and a hard life. She recognizes him, and soon makes the discovery that he has leagued himself with a party plotting against the government. Soldiers are seeking these conspirators, and come to the very house of the Countess, who, however, determines to shield De Baudray. By a chain of interesting circumstances too long for us to detail, but well planned, effective and interesting, in the drama the Countess gains the ascendancy over the man's better nature by her unfading affection that love is victorious, and the curtain falls upon their union.

"SEEING TOOLE."

A farce, entitled as above, was brought out at the Gaiety, London, Sept. 3, the authors being John Hollingshead and R. Reece. *The Era* thus speaks of it: "The scene is the lobby of the Gaiety. Some of the actors are enjoying a holiday, and on the same principle which induces a waiter when out for the day to go and assist some other member of his craft in his daily duty, they visit the front of the house, determined to form part of the audience. Among them is Mr. Toole (the Irish comedian), now performing there). Now, as Mr. Toole's face, according to the authors, is not a very familiar one, and as the stage and not the lobby is his proper sphere, he is at once mistaken for the box-keeper. At once, do we say? ——— there is a dozen times in a night endeavors. Darkins

the position of superintendent at Schaeffer's room, Jersey City.

OSCAR MOSS AT THE HUB.—William Goldthwait, after a brief sojourn in New Haven, Ct., and a briefer stay in Fall River, Mass., is back again in Boston.

THE RING.

THE MURDER OF BILLY DWYER.

In *The San Francisco* (Cal.) *Call* of Sept. 6 we find the subjoined particulars of the affray which terminated in the death by violence of Billy Dwyer, who was stabbed by John Harrington, a short-card player generally known by the nickname of "Happy Jack:"

"Yesterday, and for several days previous to last night, Dwyer had been drinking considerably, and at the time he met his death he was intoxicated. During the afternoon, he and Harrington had been together, and at a quarter before 10 o'clock P. M. were in Denny O'Brien's saloon, on the corner of Jackson and Kearny streets, and while there the conversation between them turned on the female sex. Dwyer said something about a woman Harrington had been living with, and Harrington told him that he lied. Dwyer reiterated what he had said, when Harrington again told him that he was a liar. The words had no sooner escaped Harrington's lips a second time than Dwyer turned upon and struck him two or three blows in the face in rapid succession. One of these cut Harrington's forehead and the other cut his upper lip. Dwyer, who had driven Harrington into a corner, was about to continue the assault, when O'Brien, the proprietor, ordered them out, saying that if they wanted to fight they would have to go in the street. They obeyed the order, and they had scarcely reached the sidewalk when those who were inside of the saloon heard a cry for help, and on going to the door to ascertain what was the matter, they saw Dwyer on the sidewalk with his right hand to his breast, and heard him say: 'Boys, I'm hurt.' He was taken inside of the saloon, and it was then discovered that he was wounded in the right side, and one of the men said: 'He's cut—let's take him to a doctor.' 'It's no use,' remarked Dwyer, when he heard this suggestion; 'it's no use, boys, I'm gone in.' Then two of the men took hold of Dwyer to assist him to a physician's office in the vicinity; but when they reached the sidewalk Dwyer slipped from their grasp to the walk, and he died in a few seconds. A few minutes after the wound had been inflicted, a man rushed into the office of the Chief of Police, and said: 'A man cut another on Kearny street, and the man who did it is running up Washington street. He's got a white hat on.' Without waiting to hear any more, Officers Meagher and Seybold left the office and started up Washington street on a run, and when near Dupont, Seybold saw a man with a white hat, and hailed him. The man, who proved to be 'Happy Jack,' turned, and Seybold told him to wait a moment. 'Let me go to my room,' said Jack, 'I want to change my shirt. 'Never mind that now,' said Seybold; 'I want to know what is the matter.' 'Oh,' replied Jack, 'I cut Dwyer because he hit me.' 'Have you got the knife?' asked Seybold. 'Yes,' answered Jack; 'here it is,' and he handed the officer a large-sized bowie-knife, and then said: 'I surrender myself to you, Seybold.' He was then marched to the City Hall and placed in cell No. 5 of the new prison. Jack appeared to be considerably under the influence of liquor.

"For some time Dwyer's body remained on the sidewalk where he had fallen, and it was covered with a blanket, and a great crowd of idlers gathered around, all anxious to catch a glance at the dead man. Capt. Douglass came up to the scene of the killing, and caused the body to be carried into O'Brien's saloon, where it lay until the coroner's men came and removed it. The wound that caused Dwyer's death is on the right side, a little below the nipple, and its range is inward and downward. The weapon with which it was inflicted is a bowie-knife, the blade of which is eight inches long and an inch and a half wide. On the blade are etched the words 'For self-defense.' Almost half an inch of the point of this formidable weapon is broken off, but whether the broken point is in Dwyer's body will only be learned when the post-mortem examination is made. John Harrington is about twenty-six years of age. He has of late years followed the business of a short-card player. He has been twice in the State Prison, and on several occasions has been arrested for sundry misdemeanors. He acquired the name of 'Happy Jack' from the fact that he is always happy under the most adverse circumstances. Jack was arrested at one time for stealing a silver watch worth about five dollars, and he was convicted of petit larceny. During the trial it transpired that Jack had broken into a house in the night-time in order to steal the watch, and the District-attorney had him indicted for burglary, and he was convicted. His case was taken to the Supreme Court and a new trial asked for on the ground that he had already been convicted of the larceny of the watch. It was in this case that the Supreme Court, for the first time, decided that a person could be convicted of burglary for simply breaking into a house with intent to steal, and of grand or petit larceny for stealing after having entered the house. For the crime he served one year at San Quentin. The next time he was sent to this penal institution was for having been concerned in a stage robbery, near Los Angeles; but it was subsequently ascertained that he had not participated in the crime; therefore a new trial was granted him, and a nolle prosequi was subsequently entered in his case. His version of the stabbing is substantially as given above; but he claims that he acted in defense of his life, as he feared when Dwyer got him into the corner that he would use a weapon on him. A charge of murder has been entered against his name on the prison register."

On the day following the fatal affray Coroner Stillman held an inquest on the body, those who served on the jury being Robert Wright, James E. Gorham, G. Hess, D. Soule, J. F. Bradford, D. Jones and F. M. Ames. George Stevens testified that he was at O'Brien's saloon when the affair occurred. There were a number of men in it, and Harrington stood leaning against some beer barrels at the end of the counter. Dwyer went up to him and said: "Jack, you are a stinker." Jack replied: "No, I guess not." "Yes, you are," he said, and added an unpleasant remark about a woman he called Jack's wife. Jack said he had no wife, adding that Dwyer lied. Dwyer started toward him. Witness stepped between them and said: "Billy, don't make trouble." He advanced towards Jack and repeated the same remark about the woman. Jack said he was a d—d liar. Dwyer then struck Jack, knocking him over on the beer barrels, and, putting an arm around his neck, struck him several times with his fist. Mr. O'Brien said: "If you want to fight, you must go out of the saloon." Harrington ran out, and Dwyer followed him. In a minute Dwyer staggered back into the saloon, saying: "I'm cut." Two men started to take him to a doctor, but he died on the sidewalk. Dr. Bentley showed the jury a piece of the right hip-bone, with the point of a knife in it. Dennis O'Brien told the same story, adding that Dwyer was quarrelsome when in liquor. He was about half full that night. Harrington was not quarrelsome. O'Brien's barkeeper corroborated his testimony. Thomas Burke testified that he saw Harrington and Dwyer in the street. Harrington had his right hand on Dwyer's shoulder, and in his left was a knife. He saw Harrington "give Dwyer a prod with a knife which doubled him up and made him groan." The prisoner testified that he was in the saloon about 9 o'clock on Friday evening, when a voice said, "Happy Jack, you are a stinker." He looked around and saw Dwyer. Some words passed, and Jack told Dwyer he was a liar. He turned pale and struck witness with his fist in the mouth. He then shoved one arm under his throat and struck three more blows in witness' face. Witness drew a knife and struck at him. He then went out of the door and started up Jackson street with the knife in his hand, when he met Dwyer. He was fumbling in his pockets. Witness thought he had a pistol and was going to use it. He said, "You cut me." He made a movement as if to get the pistol, and witness cut him. Harrington then told of a quarrel he had four years ago with Dwyer, in which the latter put a cocked pistol to his breast. The jury found that William Dwyer came to his death from knife wounds inflicted by John Harrington, and that the act was justifiable. Deceased was buried from the residence of his friend George Williams, 812 Clay street, the remains being interred in Laurel Hill Cemetery. The funeral was largely attended. Tom McAlpine, Geo. Williams, Fatsy Hogan, Joseph White, Wm. White and James Shannon were the pall-bearers. If permission can be obtained, the remains will be placed in the Catholic Cemetery, beside those of Dwyer's mother.

SHARP FIGHT ACROSS THE SEA.—On Sept. 1, pugilistic Birmingham, the great iron manufacturing city of England, was once more woke up from its slumber to witness an off-hand affair, at catch-weight, for a purse of ten sovs., by countrymen being a young fellow by the *alias* of "Posh" and Young Stagg, two local aspirants. Stagg, who is an inch taller than his opponent, had the advantage of nearly a stone in weight, notwithstanding which Posh was made favorite in the betting at 7 to 4. The spot selected for the encounter was an old and favorite one, adjacent to the Coventry road. Seven o'clock was the time fixed for battle, but owing to a drenching rain the men could not be got together until after eight. Both being bent on business, there was little "beating about the bush." Posh, however, was the first to take the initiative, and landed well on his opponent's left eye, Stagg returning the compliment on the ribs, when the men, getting to close quarters, pummeled away with heartiness, Stagg ultimately being fought down. On coming up for the second bout both showed signs of each other's handiwork; but, nothing discouraged, they again got to business, and the exchanges became hot and furious, the round being finished by "The Stag" again seeking the protection of mother earth. In the third round Posh again got on the left eye, and the ruby at once began to flow; but Stagg, who was not to be stalled off, made a target of the ribs, and the men fought to a close, and rolled over together. The next four rounds were of a very even description, "Jack being as good as his master," but at this point Stagg began to weaken, and when twenty-one rounds had been contested, his partisans, seeing his chance hopeless, threw up the sponge, and Posh was declared the victor, the fight having lasted 50 min.

MANCHESTER BOB AGAIN IN HARNESS.—Robert Colvin, for the past eleven years one of the fixtures of the City of Churches in the liquid refreshment line, again set foot upon free soil Sept. 16, after a nine weeks' sojourn in the land of his birth—Old England. He came by the steamship France, in company with Harry McGinness of the Hartlepool Rowing Club, who, by the way, holds several elegant prize goblets, won in oaric competitions upon home waters. While at the York races Manchester Bob met Jim Mace, who was then following the occupation of a bold and undaunted bookmaker. Jim assured Robert that he would honor the States with his distinguished presence this Fall. He likewise "interviewed" Billy Edwards, who seemed in no great hurry to shake the dust of Birmingham from his brogans.

DOOKEY HARRIS was unsuccessful in his efforts to secure a suitable hall in Boston, Mass., for the purpose of giving a sparring and variety entertainment, and accordingly has returned to the metropolis. He wishes to return thanks to Charley Walsh and Sol Aaron for kindness shown him while at the Hub.

TIM COLLINS AND CHARLEY MCDONALD gave a sparring entertainment at Toronto, Canada, Sept. 13, aided and abetted by Johnny Scholes, Jim Foster, George Fuljames and others.

MIKE COBURN AND ARTHUR CHAMBERS sparred on the stage of the Baltimore, Md., Opera-house, Sept. 11, 12 and 13, their artistic displays eliciting hearty applause.

DAN NOBLE, we are informed, is enjoying himself around London, Eng., a party recently returned having seen him at a prize fight, near that city.

"LITTLE GEORGE" OGDEN, formerly of this city, arrived at Sacramento, Cal., Sept. 1.

WE HAVE LETTERS for Jack Gallagher and Patsy Sheppard.

AQUATIC.

BAYONNE YACHT CLUB REGATTA.

On Tuesday afternoon, Sept. 16, the seventh annual and sixth union regatta of the Bayonne, N. J., Yacht Club was held off the Idle Hour, Greenville. The contest was limited to yachts measuring forty-five feet and less on the water line, and these were divided into three classes, with two club prizes and one union prize for each class. For the boats of the first-class the course was from the anchorage off Tom Taylor's hotel, mentioned above, to and around the monument on Romer Shoals, and return—about thirty-four miles; second-class, from same anchorage to and around a stake-boat at Fort Lafayette, and return, the course to be sailed over twice—about twenty-eight miles; third-class, same anchorage, to and around Robbin's Reef buoy and return, to be sailed twice over—about twenty miles. The vessels were signaled to start at 12:55, and they arrived home in the following order and time:

	Arrived.	Time.
FIRST-CLASS.		
Qui Vive	4h. 14m. 00s.	3h. 14m. 00s.
Victorious	4 43 55	3 43 55
Ada	4 47 57	3 47 57
Elizabeth	4 49 48	3 49 48
SECOND-CLASS.		
Eclipse	4 30 25	3 30 25
Jeannette	4 59 02	3 59 02
Annie E	5 11 28	3 11 28
Fawn	Not taken.	.. ..
Frou Frou	Not taken.	.. ..
THIRD-CLASS.		
Joseph Saunders	3 25 42	2 25 42
Idle Hour	3 32 37	2 32 37
Emily F	3 32 45	2 38 45
George W. Dilk	3 56 10	2 56 10
Edith	4 10 32	3 10 32

The winners were as follows: First-class, club prize, Qui Vive; Union prize, Victorious. Second-class, club prize, Jeannette; Union prize, Eclipse. Third-class, club prize, Idle Hour; Union prize, Joseph Saunders. In the evening a hop took place at the Idle Hour. Judges—John M. Sawyer, Eugene Frost and Chas. H. Woeltje. Regatta committee—Geo. A. Beling, Chas. E. Mensch and T. D. Harrison.

THE HOWARD ASSOCIATES.

The annual Fall regatta of this Boston, Mass., rowing club was held on the Charles River course Sept. 12, quite a large number of those who admire aquatic sports congregating to witness the three races carded. The distance in each race was the same—from the Union Boat Club-house one mile up the river and back—and the first, which was for single-scull shells, had two starters, Edward F. McAvoy and Chas. Logan. The latter got off with a good lead, which he masterfully increased, winning by a long distance, though he would not have been so far ahead, at least, had McAvoy not pulled down stream at his ease. The latter claimed a foul at the turning stake, which was offset by Logan putting in a similar claim, based upon an alleged collison on the way up, and the judges awarded the silver goblet and championship to Logan. Time, 16:40. A double-scull race followed, for which there were two entries, viz., T. McCarty and D. Davidson, W. Riley and Ed. F. McAvoy. They started well together, but before going half a mile the last-named pair withdrew, leaving their opponents to row over. Six crews entered for the closing race, which was for four-oared working-boats, a silver medal for each member of the first, second and third crews constituting the prizes offered. The competing boats were as follows: Volunteer—John McCann, bow; P. Moore, 2d; Gill, M. C. Mulhern, stroke. Hurricane—C. Logan, bow; T. O'Brien, 2d; A. Sweeney, P. A. McCarcon, stroke. Henrietta—W. Riley, bow; C. Murphy, E. Ragan, W. McFarland, stroke. Beacon Light—P. Gill, bow; J. McFarland, F. Wright, Ed. F. McAvoy, stroke. Whisper—T. McCarty, bow; J. Cullen, John English, D. Davidson, stroke. Shoo Fly—J. Melody, bow; D. H. Martin, W. Welch, James English, stroke. A fine start was effected after considerable exertion on the part of the referee, and the race was quite exciting as the boats moved up the river. At the upper stake the boats rounded in the following order: Hurricane, Volunteer, Henrietta, Shoo Fly, Beacon Light, Whisper. This order was preserved on the return, with the exception of the two latter changing places. The Hurricane, Volunteer and Henrietta consequently took the prizes. Referee, G. McLane. Judges—T. Welch, P. Carlin, W. Martin and W. Reve.

LOSEE DEFEATS ROCHE.

The feather-weight sculler of the Atalanta Club, Eben Losee, succeeded on the afternoon of Sept. 15 in winning back the laurels lost in his race with David Roche of the Nautilus Club on June 11 last. Losee was by no means satisfied, because of his former defeat, that he could not successfully cope with his then conqueror; and after the lapse of some weeks, during which he had an eye single to business, overtures were made to Roche for a fresh match. The latter, inspired with great confidence by reason of his previous victory, readily agreed to give Eben the desired chance to get even, and an agreement was signed a couple of weeks prior to the 15th, binding them to row a three-mile turning race on the Harlem River. The course chosen was from the powder-boat, above the railroad bridge, up stream one and a half miles, and return. Much interest being taken in the contest, a large crowd congregated to witness it, the different rowing organizations being well represented, both upon the water and ashore. The competitors got away evenly, Roche, who had won the toss, pulling in midstream, while his opponent rowed up along the New York shore. The Atalanta man soon pushed the stem of his shell in front, and by downright hard work gained over a length, but was compelled to sheer off to avoid a down-coming steamer, as well as to cease rowing for a few seconds—sufficiently long to enable Roche to pull up nearly level. Losee now got under way again, and though he did some rather poor steering, he outrowed his antagonist, and rounded his stake-boat with a lead of about a length and a half. Coming home, Eben went away hand-over-hand, being half a dozen lengths to the good as he shot McConnell's Dam Bridge, and, though taking things leisurely thereafter, passed the starting line nearly twelve lengths in advance. Time, 23:42½. Referee, Henry G. Meeker. Judges, John C. Babcock and James Watson.

SALE OF ROBERT CHAMBERS' PRIZES, ETC.—The whole of the relics, prizes, presentations and portraits of the late Robert Chambers, the champion sculler of England, were brought to the hammer Sept. 2, at W. Sutton's auction rooms, Royal Arcade, Newcastle. The sale created much interest, and some spirited bidding took place for many of the various articles. A large silver presentation cup, with stand and shade, inscribed "To Robert Chambers, the aquatic champion of the world, from his London friends, 1864," brought the highest sum, and was knocked down to James Taylor for £27. Chambers' gold stop watch was the next in order, and fell into the hands of Alf Fox, for £23. A large framed water-color likeness of the boat in which the champion did battle on the Adelaide, approaching the Anzie, was secured by W. Blakey for £20; and the various other articles, all of which were sold, brought from £16 to one shilling, the total amount realized being £167 5s. Mrs. Wilson, Chambers' sister, was a good purchaser, and would have purchased anything, such was the feeling of the meeting that none bid against her. She was thus enabled to get a framed portrait of her mother for five shillings, and another in oil, of Chambers reading *Bell's Life*, for eight shillings.

SOUTH BOSTON YACHT CLUB.—This club closed their season on Sept. 11, with the third of the series of regattas for champion prizes given by the club. The nine yachts entered were divided into three classes, with two boats in the first, three in the second, and four in the third class. To be entitled to a prize it was necessary to win in two of the three regattas. The first prize in the first class was settled at the second trial, the Kelpie winning on both occasions. The only outright wins the second prize by victories in the second race, and that of the 12th, in beating the Naiad Queen. For the second class, the first and second prizes laid between the Ripple and the Queen Mab, each having been victorious in a race. The latter took the first prize, the second going to the Ripple. The first prize of the third class having previously been taken by the Maud, the second only was sailed for. The Come and Columbia had each been victorious, but neither of them was first in the third race, Capt. McKee's Petrel coming in four minutes ahead of the Columbia and eight minutes in advance of the Come. This will necessitate another race between these boats for the second prize.

BOSTON YACHT CLUB.—On Friday, Sept. 12, the sixth annual regatta of the Boston, Mass., Yacht Club took place in the bay, and though the entries were not so numerous as upon previous occasions, the sport was good and the affair a success. The yachts were divided into five classes, as follows: First-class schooners, all those measuring 35ft. and upwards, and all below that length in the second class; the keel sloops in a class by themselves; all centre-board sloops measuring 26ft. and upwards were in the first class, and all below that measurement in the second class. The winning boats were as follows: 1st class schooners, six starters, Fearless, 50ft. 2in., owned by E. B. Phillips; 2d class, two starters, Mercury, 31ft., owned by E. D. Robinson; keel sloops, four starters, Mary Ellen, 38ft., Wm. S. Lord; 1st class centre-boards, three starters, Lillie, 37ft., G. L. Babb; 2d class, five entries, Rebie, 23ft., G. G. Granger. The famous yacht America, now owned by Gen. Butler, was tendered by him to the committee for the use of the judges, C. L. Woodbury, E. Denton, Thos. Russell, Wm. Gaston and N. B. Shurtleff.

ATLANTIC BOAT CLUB REGATTA.—This event came off on the Passaic River, at Newark, N. J., Sept. 17, in presence of a goodly number of ladies and gentlemen whose sympathies are enlisted in behalf of boating. Two races were upon the programme, the first being for junior single-sculls, 17-foot boats, and having three entries, viz: Arthur C. Kiel, Dixon McQueen and George E. Vail. Kiel at once took the lead, turned the stake-boat, one mile and a half away, a couple of lengths before McQueen, and won easily in 24:34. The entries for the senior single-scull race, same course, were Robt. L. Lefman, P. C. Ackerman and John Ackerman. The first-named started ahead and kept there all the way, coming home an easy winner in 23:15. Judges—James Russel, S. Archer and James Reed.

THE DORCHESTER, Mass., YACHT CLUB held their sixth regatta this season Sept. 13. There were twenty-five entries, divided into six classes, four of centre-boards and two of keels, a majority of the boats being quite small. The winners were: 1st class centre-boards, Lillie and Kelpie; 2d, Fire Fly and Posy; 3d, Peri and Water Witch; 4th, Tulip and Bessie; 1st class keels, Volante and Cruiser; 2d, Fearless and Jennie. The Maud made the best time in the third class, but was ruled out for not rounding the last buoy. The prizes were two silver goblets for the first, and one for the second boat in each class.

SEVEN YACHTS belonging to the Eastern Yacht Club contended in a race off Swampscott, Mass., Sept. 15, the prizes being as follows: First-class schooners, $100 and $50; second class, $100 and $50; sloops, $50; also $40 for the best time over the course. The winners were: First-class schooners, Halcyon and Silvie; second-class, Fearless and Vision; sloops, Coming. The Halcyon made the best time.

A REGATTA open to all sailboats in the State came off at Bridgeport, Ct., Sept. 12; distance 30 miles. The first-class prize, $125, was won by the Tiger, 31ft., 30m. 17s.; second-class, $100, Pearl, 3:27:16; third-class, $75, Avenger, 3:40:59.

JOHN A. SNYDER AND FRANK DENMARSH rowed three miles, one turn, for $100 a side, on the Upper Monongahela course, Pittsburgh, Pa., Sept. 13, and after a close race for half the distance, Denmarsh fell off, and Snyder won easily. Time, 26:30.

A DOUBLE-SCULL RACE for $50, in eighteen-foot working-boats, came off on the Hudson, at Poughkeepsie, N. Y., Sept. 15, Michael McGann and James Stevens defeating J. Mellady and James Grenier. Distance, five miles; time, 46m.

THE CHAMPIONSHIP of the Kill Von Kull will be contended for by the Argonauta Rowing Association of Bergen Point, N. J., and the Neptunes of Brighton, S. I., Oct. 15.

THE JAMES MOSS ASSOCIATION are to hold their annual pic-nic and regatta at Bellevue Garden, foot of Eighteith-street, East river, Tuesday afternoon and evening, Sept. 23. The rowing race will come off between three and five o'clock.

THE ANNUAL REGATTA of the Saratoga, N. Y., Rowing Club will be held on the lake during the month of October. The programme is made up of a single-scull, a double-scull, and a four-oared race.

S. C. JAMESON, Peter Nicola and L. L. Woodman defeated Wm. Lowell, Geo. Davis and Ed. Davis in a triple-scull race at Bangor, Me., Sept. 13. Distance, one mile; time, seven minutes.

THE MAINE BOATING ASSOCIATION advertise their annual regatta to take place on the Kennebec River, at Bath, Oct. 8. The race will be for four-oars, double-sculls, senior scull and junior scull.

A RACE FOR A GOLD BADGE came off between members of the Nyack Boat Club on Rockland Lake, N. Y., Sept. 13, Geo. Young defeating five others.

A FOUR-OARED SHELL RACE is to take place on the Potomac River, Oct. 2, between the Nassaus of the metropolis and the Analostans of Washington, D. C.

THE RIDGEFIELD, N. J., ROWING ASSOCIATION are to hold their annual regatta Sept. 27.

THE GAME OF CHESS.

To Correspondents.

THEO. M. BROWN.—Our portfolio is now exhausted of your contributions. Mr. Gilberg has something to show you.

G. REICHHELM.—Did the last $1 (Mr. N.) reach you?

MIRON, while fishing off Tragabizzanda, the other day, caught a hake 3ft 10in. in length. Who has beaten it this season?

"DIMON," N. Salem.—With pleasure, certain of doing you a service. Address G. Reichheim, 323 Walnut street, Phila., for *The Chess Record*.

VIENNA INTERNATIONAL.—By the kindness of *West'r Papers* we are now enabled to give the complete score. Herr Steinitz and Mr. Blackburne, 10 matches, Prof. Anderssen, 6½; Hons. Rosenthal, 7½; Mr. Bird and Herr Paulsen, 6½; Herr Fleissig and Dr. Meitner, 3½; Dr. Heral, Herren Schwartz and Gelbfrehs, 3; and Herr Pitschel, 1 match. At the close of the Tourney, the only competitor who had beaten Steinitz was Mr. Blackburne, and the only one who had beaten Mr. B. was Rosenthal. It was by the close run of playing off the tie that Herr S. won the grand prize.

"X." Discloseth and Argueth.

ED. WEST'S PAPERS: SIR—I find myself, as your correspondent, "X," charged by Mr. Carpenter will wilfully perverting the sense of his definitions. A reference to my letter, in *Papers* for April, will be sufficient to disprove this accusation. The use that I have made of the definitions, taking the general sense of them, is to point out that they do not refer to quality of play. Mr. Carpenter admits it. There is, therefore, no question of perversion—wilful or otherwise.

The only two problem properties to which Mr. Carpenter's definitions do refer are accuracy and variety of play. It is therefore a fair inference, confirmed by the importance apparently attached to every variation by Mr. C., that in an assortment of "perfect" problems—using the word perfect "in its Pickwickian sense," as referring solely to accuracy—the problem that he would rank "first" would be that which combined complete accuracy of detail with the greatest number of variations. Mr. Carpenter will not admit this inference, and I accordingly illustrated it, in the case of a wilful fabrication. "Nothing," he says, "could be wider the mark."

"So careless of the type he seems,
Not e'en the difference of the single line."

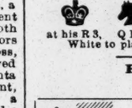
This indifference to the number of accurate variations limits considerably the scope of his system of classification.

In entering near Mr. Carpenter's stronghold of accuracy, I do not like to be dogmatic with so redoubtable a critic, but I certainly cannot see why a composer should be bound to provide one effective move only against an wretched move the Defense may have on the board. The true principle seems to me to be that there should be *no waste of power*, not particularly, at every point of every variation, but generally in the balance of the number and arrangement of the pieces on the board; that, in fact, strict accuracy of detail may yield a point to concentration with advantage in the problem. Perfection does not mean merely "*accuracy*," not even *faultless in all points* "created of every creature's best," *but also faultless in the relation of every point to another*.

With regard to the question put in your April *Papers*, as to what it is that constitutes quality of play, I may say with Socrates, "Nobly and munificently, my friend, when asked for one thing, you give many and various things, instead of the single one." I look in vain for more light on the subject from Mr. Carpenter. "Beauty and elegance," he says, "are qualities difficult to grasp. In generalizing, it is proper to make no distinction between leaders and variations, or sub-variations." It may be proper, but it is not common. Mr. Carpenter, no doubt, uses the word "proper" as referring solely to accuracy. But what shall we say to the following: "As no two persons can always agree as to which variation is the leading one, it seems idle to make any distinction!" There is much virtue in that "always." The strength of Mr. Carpenter's arguments depends upon it. For the rest, I sincerely hope that Mr. Carpenter does not believe in a proverb quoted by Sheridan, "Who understandeth thee not, loves thee not." Yours, etc.

E. FREEBOROUGH.

Enigma No. 877.
From the Westminster Papers.
BY J. W. ABBOTT.



White to play and give mate in three moves.

Problem No. 877.
BY THEO. M. BROWN.
BLACK.

WHITE.
White to play and give mate in two moves.

Game No. 877.

The following *partie* is one of the finest produced by the great Tourney:

GIUOCO SICILIANO.

White.	Black.	White.	Black.
Mr. Fuller.	Mr. Dobson.	Rosenthal.	Andersen.
1. P to K 4	P to K 4	26. P to K R 5 (g)	Q to Q 3
2. Q Kt B 3	P-K 3	27. K Kt-his 5	Q × Q B
3. P-K Kt 3	P Q Kt 3	28. Q Kt × Q	Q R × Kt
4. K B-Kt 2	Q B-Kt 2	29. Q-her Kt 3	K R-home
5. K Kt-K 2	P-K R 4 (a)	30. K-Kt B 7	K Kt × Kt
6. P-K R 4	P-K B 4	31. Q × K Kt	Q R × P
7. K Kt-B 4	K Kt-B 4	32. Q-K 8 + (h)	K-Q B 2
8. P-Q 3	B P × P	33. P-K 4 (i)	K B-B 4
9. Q P × P	Q Kt-B 3	34. Q R-Q sq	P-Q R 4
10. P-K 5	K Kt-his 5	35. Q R-Q 3	P-K Kt 4
11. Kt × R P (b)	P Kt × K P	36. P-Q R 3	P-Q R 5
12. K Kt-B 4	Q-K 2	37. P-Q Kt 4	P × P en passe
13. K Kt-R 3	K Kt-B 2	38. B P × P	B × R P
14. Castles	Castles	39. Q × Q 2d P	Q R-R 5 +
15. K B-K sq	K B-K B 3	40. K-Kt B 3	K R-B 7 +
16. Q Kt-K 4	Q K B 4	41. K-his B 3	K R-B sq +
17. Q Kt-Kt 5	Q Kt-Q 5	42. K Kt 4	Q R × P
18. B P × B	Q Kt × B	43. P-Kt 4	Q Kt 7
19. K R-K 4 (c)	K Kt-Q 3 (d)	44. Q × Q P +	K Q Kt sq
20. R-K B 4	Q-K Kt 3	45. Q-her 6 +	K-K t 2
21. K R × Kt (e)	B P × B	46. P-Q Kt 5	Q R-K B 3
22. Q R-K sq +	K-B sq	47. P-Kt 5	R-Q B sq
23. Q B-B 4	P-Q R 4 (f)	48. Q R-Q 7	K B-K 4
24. B × K P	Q R-K sq	49. R-Q R 7	Q R-K B 2
25. Q Kt-K 7	R-K Kt sq	50. Q-Q 6	Resigns.

(a) Had the Attack already castled on the K's side, this would be a very good move; as it is, however, it only results to his own disadvantage.

(b) Opening is played in very unusual style; but the Attack emerges from the skirmish with a little the better of the situation. The *penchant* of the Vienna players for developing their R B at Kt 2 is one of the features of the Tourney.

(c) The prelude to a very fine combination. From this point the play of M. Rosenthal ranks among the best in the tournament.

(d) Threatened with the loss of the exchange by R to B 4 and Kt to B 7, Prof. A. avoids this danger, only to fall into another.

(e) Admirably conceived; the combination of which this is the initiatory move is one of the finest things in chess we have seen for a long time.

(f) There seems no other move to avoid immediate loss.

(g) This remarkable sequel to the sacrifice of the exchange is a masterpiece of chess strategy—it practically leaves the Queen without escape.

(h) Even now M. Rosenthal has by no means an easy game to win.

(i) Ready at any time to ex. Queen for the two Rooks.

CHEQUERS.

To Correspondents.

H. W., Hudson.—You are correct. B *can* easily win the game.

J. LITTLE.—Solution correct. "The American Draught Player."

KINSY WHEELER.—You can remove the man, or compel him to jump; at your option.

DUKE WARNER, Fort Warren—1. Address Ed. James, as per advertisement in THE CLIPPER. He can inform you regarding "Sweet's Elements," "Spayth's A. D. P.," as well as various the boks if desired. 2. Mr. Spayth is a first-rate player.

G. W. HALFORD.—Please forward your address. We have positions No. 2 and 3, but No. 1 is missing. This paper no doubt contained your address. Thanks for positions. Will reply by mail as soon as your answer reaches us.

H. SPAYTH, Buffalo.—Games received, for which accept thanks.

D. M., West Liberty.—Thanks for game and position. 1. We will examine the game and let you know our opinion soon. 2. Will give the opening moves of the "Brooklyn" next week. 3. We do not know where the match games can be procured.

E. W. AND J. M., Dubuque.—If your opponent failed to see that he could have jumped two men, he had no redress; and the game was yours without an if.

Game No. 25.—Vol. 21.

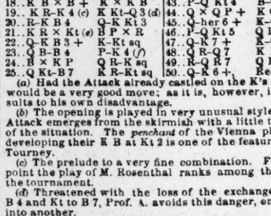
BETWEEN MESSRS. JOHN FULLER AND HENRY G. DOBSON.
"IRREGULAR."

Black.	White.	Black.	White.
Mr. Fuller.	Mr. Dobson.	Mr. Fuller.	Mr. Dobson.
1..11 to 15	24 to 20	11.. 5 to 9	25 to 22
2..8 11	27 24	12..7 11	31 17
3..4 8	23 18	13..3 7	17 14 (b)
4..15 18	22 15	14..9 13	14 9 (c)
5..11 18	26 22	15..7 10	29 25 (d)
6..18 23 (a)	31 26	16..23 27	32 23
7..9 14	19 15	17..1 5	28 24
8..10 19	24 15	18..5 14	18 9
9..14 18	26 19	19..11 27	9 5
10..18 23	22 18	20..27 32	5 1
	Drawn.		

(a) This loses against proper play. (b) 17 to 13 is the correct reply here. (c) Must, or lose at once. (d) He might have won by 9 to 5.

Solutions of Nos. 24 and 25 next week.

Position No. 25.—Vol. 21.
BY J. F. COLE.
BLACK.



WHITE.
White to move and win.

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Ainee, Mlle. 10c.
Bastian, Marie
Boshell, Louise
Blande, Edith
Bennett, Julia
Brandt, Sadie
Blasdell, Mrs. W. (with Bellringe)
Boshell, Louie
Blake, Annie
Brogwell, Eady C.
Brown, Lottie
Bidwell, Dolly (2)
Bilis, Mrs. Jerome
Brevoort, Kate
Coventry, Julia S.
Courtright, Annie
Coyne, Winnetta
Cavender, Leona
Cipi Sisters
Cerito, Mlle.
Dresser, Mrs. Laura B.
Desmond
Ford, Annie
D'Este, Helen
Davis, Eva 10c.
Drayton, Allie
Daniels, Mrs. A. E.
De Forest, Zoe
Dunlap, Eunice
Dillon, Mrs. Frank
Ellis, Hattie
Elms, Miss S.
Force, Julia
Francis, Lou
Attwood, Capt. J. B. (3)
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Atchison, Lon
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Beek, Jacob H.
Beck-with, H. H.
Barclay, Fred.
Bidaux, Sig. Gustave
Brown, Harry (comique)
"Berlau-to"
Buckley, Joe
Buchanan, Robert, 5c.
Bell, Geo. A.
Boone, Ed. D. (2)
Boyd & Smith
"Ching Loo (Prince King)
Cannon, J. E.
Crane, Lee
Chaffe, Prof. G. W. 5c.
Cordella, Chas.
Cogill & Cooper
Cook, E. L. (2)
Conway, Jas. F.
Crandall, H.
Clifford, Harry (comedian)
Conklin, S.
Culley, Frank B.
Casey, Harry F.
Connolly, C. M.
Cooper, W. H.
Cort, C. H.
Collins, Wm.
Curtis, Frank
Campbell, C. E.
Carroll & Sons, R. M. (2)
Courtright & Gilbert
Chilson, Frank M.
Cazaurus, A. R.
Cornforth, H.
Carter, O. H.
Crosby, W. H.
Case, W. B.
Carroll, Billy Sc.
Cody, W. F. ("Buffalo Bill")
Chase, Billy
Carter, Alex. R.
Clarke, Phil.
Cullen, Andrew
Danforth, Johnny
Dumont, Frank
Drew, Jake
De Vere, Wm.
Dobson, Chas. (of Dobson & Sisi, Tric)
Davis, J. L.
Davis, Stewart W.
Durand, A.
Day, Chas. H.
Dixon, Thos. B.
Dillon, Prof. Jerome
De Haven, Claude (3)
Delaney, Charles (minstrel)
Deland, M.
Denier, John (2)
Davenport Bros.
Dond, Frank
Donato, A. G.
Devine, William F.
Dering, H. T. "Derka"
Dueraw, Wm. 6c.
Dard, C. L.
De Leon, Thos. C. (Mobile Theatre)
De Mott, Jas. as Dunspaugh, Harry
Digess, John
Davey, Thomas W.
Donaldson, Prof. (aeronaut)
Delehanty & Hengler
De Castre, Prof. (illusionist)
Ellis, Chas. H.
Egbert, Johnny
Edwards, Geo.
Edwards & Barry
Emerson, Johnny
Edouin, Willie
French, C. Harry
Fergusson, Jas.
Francken, Geo.
Foster, Ed. O.
Fisher, Johnny
Fernandez, R.
Freeman, Harry
Fowler, T. B.
Fontainbleaux, Mlle. A.
Frost, Miss A.
Forrester, Blanche
Grey, Minnie (2)
Grayton, Zoe
Gordan, Belle
Herring, Fanny
Hunter, Jessie
Hall, Lottie
Heward, Nellie
Hunting, Jennie
Howard, Mrs. G.C.
Lotta" (2)
Lillie Ambaugh"
Langley, Georgie
Leonard, Ella
Le Lo, Mlle.
Love, Ella
Lillian Sisters
Lola, Mlle
Lee, Mrs. H. C.
Leonard, Anna
Linden, Lillie
Lake, Emma L.
Montford, Mrs. Annie F.
Morrell, Jennie
Napier, Alice
Neville, Emma J.
Peak, Fannie A. Sc.
Peak, Julia
Perry, Mrs. C. A.
Pasa, Mrs. Sylvester
Phillips, Adelaide (2)
Ronzati, Conchita (2)
Richards, Pauline

GENTLEMEN'S LIST.

Francis, Geo. (Keystone State Clr.)
Frederick, John
Foley & Wade
Foley, Charlie
Foley & McIntyre
Gunn, Will H.
Girard, Emile
Gilfoyle & Rourke
Goodyear, Chas. W.
Goodall, J. Nichols
Gess & Fox (2) 6c.
Goodman, Hank (2)
Gibson, A. B.
Ginger, Lew
Girard, Russell
Gullick, James T. (2)
Gilbert, J. Y.
Gardner, Charlie
Gilchrist, G. B.
Goodyear & Whiting
Gentile, C. B.
Goff, Joe (with J. O'Brian's Circus
Grelock, Gus
Gibbons, Ned
Greene, Jr., Dan
Grant, Henry
Gilroy, Mr.
Gilbert, M. B.
Guise, A.
Glassford, Andrew
Gregory, Arthur M.
Griffith, Edwin S.
Hurley & Marr
Hill, Geo. A.
Howes, Hon. F. J. (of Salem, Mass.)
Hamilton, Wiley
Hurlburt, Geo. C.
Hart, R. G.
Huntley, Geo. W.
Harrison, Charlie (humorist) (2)
Hall, Thos. D.
Hanlin, Chas.
Hartwell, J. E.
Hamilton, Harry F.
Hall, Mills (2)
Hess, C. D.
Hamburg, Harry
Henri, Hi
Heinrich, Ferdinand
Holland, Geo.
Holcombe, Chas. W.
Hart, C. P.
Jones, C. Sidney
Johnson, Jos. P. 6c.
Jones, Arnold
King, Dan. W.
Kelly, Frank
Kelley, Johnny
Kendall, E. P.
Kohler, E. D.
Kiel, Philip P.
Keeshin, Chas. H.
Lawlor, Wm. J.
Linden, Ernest
Lavake, Will K.
Leon Brothers, The
La Pfau, Chas. R.
Leopold, George
Leslie Brothers
Lovell, B. F. (2) 6c
Lindley, Harry
Little, Richard G.
Leavitt, W. B.
Leach, Eugene
Lelland, Matt (2)
Manchester & Jennings
McClane, Frank A.
McKay, Chas.
McIntyre & Foley "Magician" (2)
Munson, Edmund
McNary, Hughey
Mack, Jas. W. (Sheridan)
McIntyre, Johnny
Maffi, John
Morrison, Geo. W. "Manager" (2)
Mitchell, Dr. Wm.
Murray, John H.
McIntyre, Tom
Miller, Master Harry
Moran, J. T.
Morrison, J. H.
Munro, Wm.
Manderville, Cal
Mayer, Jas.
Mayer, Sam (song & dance)
Mayer, Marcus R.
Mack, Gus
McKevoy, Fred
Morse, Julie
Mass, Jas. (2)
Murphy, John
Melville, W. T.
McManus, Thos.
Morton, J. Miles
McGirr, James
Moore, G. W. (2)
Murray, Tom
Morris, J.
McCormick, Matt
Maguire, Jas.
McLaughlin, F. P.
Morris, Jack
Maginley, Ben
Nail, J. M.
Neary, James
Nonnell, R.
Oaks, C. H.
Rogers, Hattie
Rice, Mary
Roberts, Mary
Rigi Sisters.
Ritter, Amy
Sherman, Lizzie
Sebastian, Mrs. Eliza
Stanley, Blanche (2)
Sharp, Mrs. Kittie
Sharp, Kittie (2)
Sefton, Maude
Seofield, Eugenie
Schoul, Angelique
Sutherland, Agnes
Stanley, Kittie
St. Clair, Sallie
Thatcher, Lizzie 3c.
Vaine, Olive
Valade, Fannie
Weston Sisters
Williams, Clara A.
Watson, Annie
Wren, Martha
Wallace, Ida
Woodfield, Mrs. W. H.
Weber, Lisa 6c.
Walton, Emma
Wilson, Ada
Western, Lucille
Wells, Minnie (3)
Walters, Joan Clara
Wyndham, Alice 6c.
Woods, Mrs. Annie
Wesner, Ella
Warren, Minnie
Wood, Mrs. Kittie
Wood, John A.
White, George (musician) 6c.
Whitman, Nelson
Wood, Wm. Skiddy
Wood, Edward
Williams, J. (with Tony Pastor's Co.
Wallace, John
Wells, W. (agent)
Williams, Per. T. 3c.
Worland, Neil
Wray, G. W. 5c.
Weil, G. Myer
Whipple, Asa L.
Wiggins, George
Wood, Frank
Wickham, Henry 3c
Wilson, Dave
Wilton, Edward
Warren, Mickey
Weeks, R. C.
Wright, Frank
Kemble
Wendell, Geo.
Wallace, Lew
Willis, Jas. K.
Wayman, Charlie
Young, Chas.
Ziegler, Charles (2)

Tony Pastor filling in the hot months by giving entertainments outside of the metropolis and returning to his own opera-house with surplus earnings to the amount of *fifty thousand* dollars! Had J. Wilkes Booth confined his acting to the comic side of human life, instead of to the morose and bloody walks of tragedy, he would never have eventuated in the assassin he turned out to be, nor would he have been "hunted down" to his destruction, as he was..... And speaking of blood-thirsty actors, two "Scouting" parties are now upon the war-path, seeking whom they may draw. Although to the uneducated these "wild scouts of the prairies" may be taken for real Indians, ripe for rapine and revenge, and ready to do the most fearful crimes for ducats, yet we can confidentially assure our friends that "these sons of the forest" are harmless and without guile; that the pale-faced maiden is in no danger from their presence, and that the white man may follow their path without let or hindrance. We can further guarantee that some of these Indians are no Indians, but merely imitators of the noble red man, and that their mission is not death to their natural foes, as the dime novels would lead us to believe, but peace and good-will to men who patronize them, "Off for San Francisco" is the cry, and in honor of these savages, we shall compose a few verses of soul-stirring poetry about

YE SCOUTS.

With bowie-knives uplifted, with terrifying frowns,
These valiant Western fighters swoop down upon our towns;
They all are decent fellows, and not marauding wamps—
They do not cry for vengeance, but only thirst for "stamps;"
They seem a famous study for men of every rank,
From daring "Simon William" to "Arizona Frank;"
"Wild Bill" and "Dashing Charlie," with long and tawny hair,
Too often are their targets the beautiful and fair!
Without a "Jack" from Texas the pack is not complete,
Whene'er he throws his lasso he throws it out of feet;
Of late, he lariated a beauty standing by,
New York's delightful dancer, "The Apple of our Eye!"
Fred Maeder and Ned Buntline will guard the flowing tills—
We hope they'll find the money when they *present their Bills.*
We only fear these rivals may meet, to dine or sup,
In some sequestered village, and—chop each other up!
.....Talking of theatrical effects produced by elemental agencies, we have heard tell of a play in which real water figured to an extent little dreamed of by the artists who participated in it. It was at the dawn of the dramatic era on the Pacific, and miners in their hickory shirts and flapping felt hats would nightly crowd into Sacramento from a distance of miles around to listen to the magnetic periods of the "Divine William," shouted at them by a crew of comedians whose bellowings outroared the hoarse diapason of the Yosemite, or the fabled "dans" of the Yo-ho. Those days our Thespians were nothing if not ambitious—had a fearing "fivacter," with a dance or two and a farce, formed the usual bait with which votaries were attracted to boxes, gallery and pit. A stunning programme had been fulminated, and the gentleman for whose benefit it was announced, as the phrase is, "had a right to do, an "overflowing" treasury. He got it! The day had been rainy, and the house was crammed with people who were pretty well soaked with water without, and whiskey within. By the time the actors had got warmed up in their parts, it was coming down with a rush, and every now and then, as the play progressed, a carpenter would rush up from the subterranean depths to inform the manager that the water was rising in the regions under the stage. It soon invaded the dressing-rooms, and a legion of rats, driven from their lodging, invaded the house indiscriminately upon the stage and were scattered among the sovereign "peops," who, hearing the fire-bells strike up, thought it about time to scatter also, especially when the familiar accents of Ned Deaves and Harry Pearson, giving the fire, were audible from the regions beneath. The task of illustrating Shakespeare was now given up for the less congenial one of saving the properties and stock, and for some time Everard and McCabe, Ed. Thayer and others, "might have been seen" fishing for articles of dress and sundries in the whirling flood. As daylight dawned, a caboose which had served for a dwelling to D. C. Anderson and his chum, Bill Barry, came floating down the street with those two worthies perched upon the summit, the words "Off for San Francisco" being conspicuously borne on a strip of canvas in the rear. It was the first and only time that ever a theatre was run by water.....The manager of the famed Kiraly Troupe has been importing a host of new attractions to reinforce the already strong team of talent which brings cash to his coffers. The name of the next applicants for public favor is "Braats." This prompts our familiar to get off the following:

Kiraly's get back just in season
To cope with Yankee notions at times
With a gymnastic "wonder" from Stockholm,
And many more talented mimes:
From Pesth's Nat'onal Theatre come the sisters
With charms to astonish the flats,
Besides a small army of tumblers,
And shortly are coming his "Bra(a)ts!"

CITY SUMMARY.

G. W. MOORE of Moore & Burgess' Minstrels, London, Eng., his family and Johnny Allen, Ethiopian comedian, arrived in this city Sept. 17. They came by the Cunard line, which has a terminus at Boston, Mass.

J. W. MCANDREWS, Billy Carter and the Raynor Brothers, Harry and Charles, were the fresh appearances at the Metropolitan Theatre on Sept. 15. J. W. McAndrews, one of the best and most artistic Ethiopian comedians, performed his familiar specialty of "The Watermelon Man," and later, in conjunction with Billy Carter, acted a new interlude entitled "The Lightning Express," which proved quite mirth provoking. Billy Carter had previously sung songs with banjo accompaniment and interluded with witticisms, which were fresh and excited much laughter. His performances were several times redemanded, and cheerfully accorded. The Raynor Brothers, attired as clowns, performed their musical specialties, consisting of a solo on the Chinese fiddle; a duet on the concertina and banjo; imitations of birds and church bells on the concertina; a duet on a toy concertina and banjo; playing an air on the concertina, using only one hand; a solo on a tin whistle, and concluding with a novel performance upon the same instrument. One of the brothers held the whistle, and an india-rubber tube, connecting with a pair of bellows held by the other, was attached to the mouth piece. While one brother by working the bellows supplied the instrument with air, the other, by controlling the ventages, produced harmonious music. Their entire performances evinced proficiency and skill, and met with deserved success. Feats of magic; Miss Helene Smith in songs-and-dances; Johnny Queen as "The Dancing Octoroon;" Master Barney in German songs; West and Queen as "The Morning Glories;" and the sketches of "Hit Him, he's Got no Friends," and "The Snoopers," with Add Ryman, George Ketchum, Sam Kellogg, Lang, the Misses Belle Howitt, Alexandrina and others in the cast, filled out the programme, which attracted liberal attendance. On Sept. 22, Billy Ashcroft and Miss Kitty Brooke are to make their first appearance since their return from Europe, in a dramatic sketch by Sam Rickey entitled "Paudeen Rhue, or the Hero of Vinegar Hill," will be acted for the first time.

MISS NELSON and Mr. Philip Les arrived from Europe on Sept. 15, by the steamship Scotia.

DR. SPAULDING has leased a lot at the foot of Houston street, East River, and Dan Rice's Circus will commence a series of performances there on or about Oct. 13.

BEN MAGNLEY of the Great Eastern Circus was in town on a flying visit during the past week.

THE LAST WEEK OF OPERA BOUFFE at Daly's Broadway Theatre will be the present. On Monday, Tuesday and Friday evenings, as well as at the Saturday matinee of the past week, "La Grande Duchesse" was sung, and on Wednesday, Thursday and Saturday, "La Perichole" was given. The excellence of Mlle. Aimee and her supporting artists in these operas is patent to our readers, as we have hitherto reviewed their performances, and we need only add that there was an increased appreciation. The troupe proceed at once to Havana, Cuba, where they will perform for a brief season. The regular dramatic season will be commenced on the 29th, and on Oct. 6 J. K. Emmet will make his first appearance in this city since his return from Europe, acting in his new play, entitled "Mac, the Merry Swiss Boy."

THERE WAS NO CHANGE in the performances at the Olympic Theatre during the past week, the Lydia Thompson Troupe performing in "Sinbad the Sailor." The present will be the last week of their engagement, and it is announced that this is the farewell season of Miss Thompson in America. On Sept. 29, Mrs. James A. Oates' Comic Opera Company are to begin an engagement, producing an English version of "La Fille de Mme. Angot," entitled "Madam Angot's Child."

PROF. J. H. PEPPER AND T. W. TOBIN delivered lectures on "The Magic of Light and Sound," on Sept. 15, 17, 19, at Association Hall, under the auspices of the American Literary Bureau. On the opening night Prof. Pepper was laboring under severe hoarseness, which seriously marred his efforts. The lectures were illustrated by numerous experiments, which gave apparent satisfaction to the good-sized audiences in attendance.

THE DAVENPORT BROTHERS commenced a series of seances at Cooper Institute, on Wednesday evening, Sept. 17.

OLIVER DODD BYRON, aided by Kate Byron and Harry Clifford, commenced an engagement at Wood's Museum on Monday evening, Sept. 15, acting in a sensational drama entitled "The Bloody Shirt." Byron is so frequently reviewed by our correspondents in THE CLIPPER, that it demands no further attention at the present time than to remark that it received a fair stage-setting, and was satisfactorily acted. The attendance was good. At the customary matinees, a burlesque, entitled "Notre Dame," and the comedietta of "Orange Blossoms," constituted the attraction. "Across the Continent" will be acted this week.

AT ROBINSON HALL the attendance has steadily increased, and from present prospects the Royal Marionettes will become a permanent and popular amusement. Matinees are given every day for the accommodation of children and suburban residents, and the entertainments conclude in ample time to allow the auditors to take the late afternoon trains running out of the city. While the entertainments are highly pleasing for adults, they afford a deal of innocent amusement to children. While sitting through a recent matinee performance, seats directly in front of us were occupied by a popular young actor and his infant daughter, a very handsome child of some four or five Summers. The ebullient joy which this child exhibited while witnessing the performances gave us much pleasure, and when near the close of the entertainment the father asked her what she thought of it. She replied, with sparkling eyes and clapping her tiny hands, "Oh, papa, this is better than your theatre." More need not be said.

AT THE LYCEUM, "Notre Dame" has continued the attraction, and, now that the various persons in the cast have become more accustomed to each other and to the new theatre, the performances run more smoothly. The attendance has been encouraging. The first matinee was given on Sept. 20. No change will be made in the programme at present. The very heavy sets of scenery are now presented with rapidity, and the ballets and groupings, having had the advantage of frequent rehearsals, are now seen to greater advantage. The drama has created a profound impression, and the Lyceum bids fair to become one of the most popular theatres in New York.

"DUST AND DIAMONDS," a new local drama written by Charles Gayler for Shiel Barry, was produced for the first time on any stage at Wallack's Theatre, on Saturday evening, Sept. 20.

AT THE GRAND OPERA-HOUSE "The Wandering Jew" continued the chief attraction during the past week. It was preceded by "The Spoiled Child," in which Fay Templeton acted in a charmingly precocious and natural manner the character of Little Pickle, which likewise afforded her ample scope for the display of her vocal and choreographic abilities, for the excellence of which she is already renowned. The farce gave place on Saturday evening to "Tom and Jerry in New York." "Haunted Houses," with G. L. Fox in a prominent character, is to be produced on Sept. 23. Attendance fair.

THE FINANCIAL PANIC in Wall street affected the attendance at some of the theatres during the latter portion of the week.

TONY PASTOR'S OPERA-HOUSE was reopened for the regular season on Sept. 15. During the recess the auditorium has been entirely redecorated, and never before did it present so beautiful an appearance. The floor of the spacious vestibule, as well as that of the auditorium, has been covered with cocoa matting having a red border; the walls of the vestibule have been covered with expensive paper, having a design in close imitation of rich and ornate frescoes; the walls of the auditorium and the front of the boxes have been freshly painted in oil, laid out in panels surrounded with gilt mouldings, the colors used being delicate tints; the chairs have been newly upholstered; the fronts of the private boxes and the proscenium rebuilt; the boxes freshly carpeted and upholstered with crimson damask lambrekins and lace curtains, mirrors and hat-racks have been added, and a new drop curtain and considerable freshly painted scenery will be noticed in the stage department. The dome of the ceiling in the auditorium has been freshly painted in distemper, while the gentlemen's smoking-room and Mr. Pastor's private office have undergone a thorough redecoration. A very attractive variety performance was presented by an excellent company, nearly all of whom have attained to eminence in their various specialties, and, being well known to the local audiences, they were received with tumultuous applause as they severally appeared. A sketch called "The Black Mail-carrier" introduced Billy Barry, Charles F. Seabert and Miss Fannie Fordham. Miss Jennie Engert appeared in a charming toilette, sang fresh serio-comic songs, and was thrice recalled. The Freeman Sisters, Lizzie and Susie, sang a couple of character duets, with rapid changes of costume, and subsequently performed a duet upon banjos with interpolated witticisms which brought down the house. Tony Pastor, clad in a coat of light-blue silk-velvet, white vest, pantaloons and hat, stepped upon the stage, the applause became almost deafening. His selections of comic songs were heard for the first time in this city, and were sung with that dash and spirit and were suffused with a flow of unctuous humor, which have ever characterized his performances. The good nature with which he responded to the numerous recalls by the audience added zest to the entertainment. He is confessedly the best comic singer in America, and has deservedly won that high position. George Thatcher in an act entitled "Old Black Joe" gave quite an artistic impersonation of an aged negro, and sang some of the old-time songs with marked effect, having a powerful and resonant voice thoroughly under control. During the act an invisible quartet won considerable applause for excellent vocalization. John and Maggie Fielding in their Irish character duets were fully up to their usual standard of excellence, and were several times recalled. George S. Knight made a marked impression in his Dutch character songs and recitations. His individuality was completely merged in the character assumed. His make-up, gestures, mannerisms and whole-souled acting constituted a notable feature. During his numerous recalls he recited parodies on "Excelsior" and "Sheridan's Ride" with much effect, displaying a knowledge of elocution far greater than is generally exhibited in similar performances. Delehanty and Scougler, who hold high rank among sand-dancers, performed one of their new compositions, entitled "Pretty Little Jessie," which proved entertaining. Subsequently they gave a burlesque duet, a comical boy-and-girl act, and a bone duet which elicited much applause. In the "Champion Clog Dance" they gave a full scope to display his ability as an Ethiopian comedian, and did many funny and original things. Frank Girard recited lines from, well-known plays with intelligent effect. Miss Ella Wesner, who is touted the champion vocalist of the male sex, in her character songs and changes displayed three suits which excited the envy of the male portion of the audience. Her songs were new and entertaining, particularly so the final one, entitled "Nicodemus," in which she appeared as a sailor garband danced a horuppe with grace and ease. Endowed with a petite form, a contour of head and face eminently adapted to the portrayal of male characters, a powerful, well-trained voice, and having by long experience acquired artistic ease, she has rapidly risen to eminence in her profession. "The Great Metropolitan Star" sang Knight in the chief character, closed the performances and sent the audiences to their homes in the best of humor. An excellent business was done during the week. Miss Kitty Sharpe, jig dancer, will be added to the company this week.

AS SIGNOR HENRICO TAMBERLIK, one of Europe's greatest tenors, is to make his American debut at the Grand Opera-house on Oct. 6, perhaps a brief sketch of his artistic career may not prove uninteresting. He was born in Rome, Italy, in 1820, and was originally intended and educated for the church; but finding religious studies not compatible to his tastes, and being passionately fond of music, he commenced taking singing lessons under Borgno and Guglieme, and soon evinced the possession of sterling talents. In 1841, at the age of twenty-one years, he made his debut at the Teatro Nuovo in Naples, singing a role in "Capuletti e Montecchi" ("Romeo and Juliet"), but did not achieve success. With a resolute will he continued his practice and study two years longer, and while singing at the Grand Opera-house, Lisbon, a change of voice occurred in his voice, and from a tenor *serio* he merged into a tenor *spogato*. From that time his success seemed assured. He went thence to Barcelona, Madrid, meeting with unqualified favor; and finally, at London achieved a triumph, and was pronounced a worthy successor to Mario and Rubini. At Covent Garden his impersonation of William Tell took the musical world by storm. His next field was St. Petersburg, where he achieved, if possible, a still more pronounced success. He was twice called by the Emperor Nicholas, and was appointed chief singer of the Chamber Court. He introduced there the operas of "Le Prophete" and "Le Fardon de Ploermel." Tempting offers were made him to visit Paris, but he would not then risk his reputation by singing in French. In 1858, however, he yielded to many flattering solicitations, and accepted an engagement at the Theatre des Italiens, achieving great success in "Othello," "Poliuto" and "Don Giovanni." The French writers went into ecstacies over his "high C" uttered with a full chest tone, and his setting was as highly lauded. He returned to the same theatre in 1869, repeating the triumphs of his first visit. He was subsequently engaged at Rio Janeiro, Buenos Ayres, Montevideo, Mexico and Havana, receiving, it is alleged, the largest salary ever paid a tenor—35,000 francs per month. About 5 years ago he retired, and has successfully managed seasons at the Tacon Theatre, Havana. He was announced to have appeared in opera in this city under the management of Max Maretzek in 1858; but, owing to more brilliant prospects at that time, he did not appear. Signor, a fifty-three years old, his powers, it is said, have not dimned, and it is also said that his step is as firm and elastic as it was a score of years ago, and that time has matured and mellowed his artistic abilities, instead of weakening them. There will be the chief musical events of the present season.

THE WILSON BROTHERS, R. L. Weed, Jennie Satterlee, Marie Gorenflo, and a new and original dramatic sketch by John F. Poole, entitled "The Italian Padrone, or the Slaves of the Harp," constituted the fresh attractions at the Theatre Comique during the past week. The Wilson Brothers, whose excellence is patent to our readers, exhibited their skill in difficult acrobatic feats, and, later in the evening, by some excellent gymnastic performances on the horizontal bar. R. L. Weed, the artist of the theatre, made his debut as a caricaturist. While he evinced artistic ability, his performances suffered by inevitable comparison with those of his predecessors. Mr. Poole's dramatic sketch may be pronounced one of the most effective of its kind, and with very little elaboration could be made an excellent drama. It is concisely written, the dialogue is good, and the incidents are skillfully grouped. It deals with the wrongs and sufferings inflicted upon the poor Italian children by their hard taskmasters. Jennie Yeamans deserves much praise and credit for her very natural performance of Maria, a slave of the harp. Miss Jennie Satterlee acted quite effectively Bidelia Fogerty, her dialect and make-up being excellent. Marie Gorenflo gave satisfaction as Nina. Kelly and Reynolds, Antonotti, the padrone, completely individualized that character. John Hart, Frank Kerns and John Wild had characters in the underplot in the acting of which they kept the audience in the best of humor. Jennie Hughes sang three fresh songs, which met with favor. Miss Kitty O'Neil's character song, "The German Emigrants," Ada Wray's serio-comic song, Gus Hanford in Dutch songs, Maud Gray and W. Weldon in "The Sailor's Return to Portsmouth" (which had been much abbreviated, and John Hart and others, in the sketches of "The Power of Music" and "School," filled out the programme. People were turned from the doors every night, unable to procure even standing-room. The fresh attractions for the present week will be McKee and Rogers, a new and original sketch by Harrigan and Hart, entitled "The Absent Minded Couple;" Frank Kerns and John Wild are to exhibit their "Baby Elephant;" John Hart his can Dwarf Tommy;" and Lew Brimmer, banjoist, is to make his first appearance.

AT NIBLO'S GARDEN "The Black Crook" holds undisputed sway, attracting large audiences, who are apparently highly delighted with its manifold attractions. Fresh costumes of brilliant colors and rich material, by Comstock, are noticeable in many of the "London Madrigal Boys" are now uniformly attired in black velvet suits; E. D. Davies keeps the audiences in the best of humor by his ventriloquial dialogues; the Verday Sisters astonish by their gymnastic feats; the lively dances of the Rice family, and the music of M. Connolly give thorough satisfaction.

THE FALL AND WINTER SEASON at the Bowery Theatre is to be inaugurated this evening, Sept. 22, when Miss Ettie Henderson then commence an engagement, acting in a drama entitled "Little Sunshine," then to be produced for the first time in this city. During the past week "Marked for Life" continued the chief attraction, and was preceded by "Handsome Jack" until Thursday evening, when "The String of Pearl's, or the Barber Assassin," was substituted, giving place on Saturday to "Jenny Divers, the Female Richelieu Swordsman." The attendance fell off somewhat during the week.

MISS ELOA CARPANO left on Sept. 21 for New Orleans, La., where she is engaged for the season as leading lady at the Academy of Music.

ILMA DE MURSKA arrived on Sept. 20 by the steamship Weser.

AN EXCELLENT BUSINESS was done by Bryant's Minstrels during the past week. The changes in the programme were confined to the first part, and were as follows: "Touch to the Harp Gently," effectively sung by W. Raymond; "We Sat by the River," which afforded Con. T. Murphy an opportunity to display his vocal abilities, and "Barney A'Leen," well rendered by William Dwyer. Morrisy and Emerson did not appear during the week.

DICK BERTHELON, James Riley, Albert and Jennie Lamont, Billy Blair, the Brant Sisters, and Dan Goldrich were the fresh appearances at the Thirty-fourth-street Theatre the past week. Dick Berthelon gave satisfaction as a banjo soloist; James Riley was effective in character songs; Albert and Jennie Lamont evinced skill and grace in the performances of feats on the trapeze, and later in the evening in a posturing act; Billy Blair performed in a burlesque act entitled "Daddy, Come Home"; the Brant Sisters performed a double dance, and Dan Goldrich a clog which met with favor. A falling-off in the attendance for the week is noticeable. This evening, Sept. 22, Robert Ellwood, boy actor, commences an engagement, and Dan Grover, Joe Perry, H. J. Campbell, Mlle. Lucille, Mlle. Jennie, and Mons. Albert are underlined for fresh appearances.

SANFORD & WEAVER, dramatic agents, No. 9 Amity street, whose cards find elsewhere, want specialty artists for the Thirty-fourth-street Theatre and Lane's Theatre Comique, Scranton, Pa.; and Little Delmar can be engaged through their agency.

COL. T. ALLSTON BROWN, dramatic agent, No. 9 West Fourth street, makes the following announcements through one of our advertising columns: "Lotta F. Fox can be engaged for juvenile comedy and singing business, also Blanchard and Ash, acrobats and gymnasts, and Will F. Ratcliff, aerial gymnast. An old man, a heavy man, juvenile man, machinist and an Irish vocalist are wanted.

DRAMATIC.
To Managers, Agents, Doorkeepers and Others.

To every authorized correspondent of THE NEW YORK CLIPPER we have issued a card of a PINK COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the name of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office and date of Sept. 1, 1873, affixed thereunto, each card running for six months. No person is authorized to use any other card, and all showmen are earnestly requested not to recognize or extend favors to any person on behalf of THE CLIPPER unless he can produce a card like the above. Parties applying for the position of correspondent are respectfully requested to consider silence a negative.

J. H. STODDART and the Ringgold & Rockwell dramatic company are billed for New Haven, Ct., Sept. 22, Danbury 24, Pittsfield, Mass., 25, Poughkeepsie, N. Y., 26, 27.

SELDEN IRWIN'S DRAMATIC COMPANY performed during the past week at Cambridge City, Ind.

ERSKINE'S GREAT WESTERN THEATRE is to commence a brief season at Cambridge City, Ind., Sept. 22.

THE WALLACE SISTERS performed at Zanesville, O., Sept. 15, Marietta 16, Logan 17, Portsmouth 18, 19, Chillicothe 20, and are billed at Washington C. H. 22, Dayton 23, 24, 25.

ROBERT BELMONT advertises that he has several new dramas for disposal.

GEORGE HOLMAN has entered into an arrangement with James Walsh, contractor and builder, of Toronto, Ont., for the erection of an opera-house on King street, west, in that city. We are informed that the work has been commenced and will be pushed rapidly forward to completion.

WILLIAM EGBERTS COLEMAN, prompter of the Capitol Theatre, Albany, N. Y., has been released from his engagement by Manager Keeble, to take effect Sept. 27, in order that he may accept a $1,500 clerkship in the Chief Quartermaster's office, Headquarters Department of the Lakes, Detroit, Mich.

THE WALLACE SISTERS performed at Portsmouth, O., Sept. 18, 19, Logan 20, Washington Court-house 22, Montgomery County Fair, Dayton, 23, 24, 25, 26, Northern Counties Fair at Cleveland 29, one week, thence to Cincinnati, one week, commencing Oct. 13, at Wood's Theatre.

T. CHARLES HOWARD does not wish to be confounded with Charles T. Howard, who advertises that he has retired from the profession. T. Charles Howard is still with Howard, Carle & Langrishe's "Magic Talisman" Combination.

FANNY B. PRICE and company played at Lincoln, Ill., Sept. 15, Springfield 16, 17, Jacksonville 18, Quincy 19, 20, and is billed at Keokuk 22, Fort Madison 23, Burlington 24.

AGNES WALLACE'S COMPANY is very favorably noticed by a Plattsburg, N. Y., journal, as will be seen by perusing an extract which is published in another column.

A. O. MILLER'S DRAMATIC COMPANY performed during the past (FAIR) week at Rockford, Ill.

FURBISH'S FIFTH-AVENUE COMBINATION was at Adrian, Mich., Sept. 19, 20, and is billed at Jackson 22, 23, Grand Rapids 24, 25, Madison 26, 27, Kalamazoo 29, 30, Milwaukee, Wis., Oct. 1, 2.

A FIRST-CLASS SCENIC ARTIST is wanted for a Chicago theatre. Address B. W. J., as per advertisement.

J. RICE is requested to telegraph to Edwin Browne, as per advertisement.

JONES & DALY, whose card is in another column, would like to hear from circus and concert artists desiring engagements for the Winter.

THE DRAMA OF 'OLD HADDON' proved to be one of the most attractive of the season at the Walnut-street Theatre, Philadelphia, Pa., being witnessed by large and well-satisfied audiences during the two weeks' run, terminating Sept. 20. The incidents, situations and language of the drama, in connection with the manner in which it is illustrated by the scenic artist, rendered it a decided success, heightened by Lotta's piquant personation of the leading character. On the evenings of the 22d, 23d, and 24th, Lotta will be seen in which she will sing a sailor's garband dance a horuppe with grace and ease. Endowed with a petite form, a contour of head and face eminently adapted to the portrayal of male characters, a powerful, well-trained voice, and having by long experience acquired artistic ease, she has rapidly risen to eminence in her profession. "The Great Metropolitan Star" sang Knight in the chief character, closed the performances and sent the audiences to their homes in the best of humor. An excellent business was done during the week. Miss Kitty Sharpe, jig dancer, will be added to the company this week.

AS SIGNOR HENRICO TAMBERLIK, one of Europe's greatest tenors, is to make his American debut at the Grand Opera-house on Oct. 6, perhaps a brief sketch of his artistic career may not prove uninteresting. He was born in Rome, Italy, in 1820, and was originally intended and educated for the church; but finding religious studies not compatible to his tastes, and being passionately fond of music, he commenced taking singing lessons under Borgno and Guglieme, and soon evinced the possession of sterling talents. In 1841, at the age of twenty-one years, he made his debut at the Teatro Nuovo in Naples, singing a role in "Capuletti e Montecchi" ("Romeo and Juliet"), but did not achieve success. With a resolute will he continued his practice and study two years longer, and while singing at the Grand Opera-house, Lisbon, a change of voice occurred in his voice, and from a tenor *serio* he merged into a tenor *spogato*. From that time his success seemed assured. He went thence to Barcelona, Madrid, meeting with unqualified favor; and finally, at London achieved a triumph, and was pronounced a worthy successor to Mario and Rubini. At Covent Garden his impersonation of William Tell took the musical world by storm. His next field was St. Petersburg, where he achieved, if possible, a still more pronounced success. He was twice called by the Emperor Nicholas, and was appointed chief singer of the Chamber Court. He introduced there the operas of "Le Prophete" and "Le Fardon de Ploermel." Tempting offers were made him to visit Paris, but he would not then risk his reputation by singing in French. In 1858, however, he yielded to many flattering solicitations, and accepted an engagement at the Theatre des Italiens, achieving great success in "Othello," "Poliuto" and "Don Giovanni." The French writers went into ecstacies over his "high C" uttered with a full chest tone, and his setting was as highly lauded. He returned to the same theatre in 1869, repeating the triumphs of his first visit. He was subsequently engaged at Rio Janeiro, Buenos Ayres, Montevideo, Mexico and Havana, receiving, it is alleged, the largest salary ever paid a tenor—35,000 francs per month. About 5 years ago he retired, and has successfully managed seasons at the Tacon Theatre, Havana. He was announced to have appeared in opera in this city under the management of Max Maretzek in 1858; but, owing to more brilliant prospects at that time, he did not appear. Signor, a fifty-three years old, his powers, it is said, have not dimned, and it is also said that his step is as firm and elastic as it was a score of years ago, and that time has matured and mellowed his artistic abilities, instead of weakening them. There will be the chief musical events of the present season.

THE WILSON

acting is marked by the entire absence of anything approaching affectation. P. J. Wildman fully sustained his high reputation as a comedian, and won many rounds of applause from the delighted audience. The musical concedieta was highly appreciated, Clara Wildman was repeatedly called before the curtain, and her appearance each time was greeted with such rounds of applause as must have been highly gratifying to that lady. While this troupe is small in numbers, it is mighty in talent, and troupe is small in numbers, it is mighty in talent, and troupe is small in numbers, it is mighty in talent, and possesses the rare merit of a company every member of which is a star, and there is an entire absence of coarseness and vulgarity in their entertainments. The gentlemanly managers, Messrs. Wildman & Thorne, are gentlemen whose highest aim is to please, and with whom it is always a pleasure to meet.

W. J. FLORENCE continues to attract large audiences at the Pittsburgh, Pa., Opera-house. On the 15th and 16th inst., the drama of "Wearing of the Green" was presented, with Mr. Florence as Bryan Maguire, and he was exceedingly happy in the delineation of the role, wrote our correspondent on Sept. 19, middling!

The sentiment and humor of the character were faithfully and vividly portrayed, and the demonstrations of approbation accorded the gentleman were richly earned. Mr. Collings as Sir Roderick Dwyer was earnest and natural, and Mr. Price as Harry Carrington calm and careful. Mr. Hendley's Dick Burke was deserving of praise. The gentleman has a superior conception of this part, and his method was even and judicious. Miss Emma Wilmot as representation of Kate Dwyer was well received, and no fault could be found with the acting of Lady Dwyer by Mrs. Sarah Blake, and Biddy by Miss Katie Baker. The other parts were satisfactorily given by L. S. Stock well, N. H. Compton, F. Altemus, H. Holmes, Mrs. S. Irving, W. A. Lang and C. E. Fisher. The Ticket-of-Leave Man" was given on the 17th and 18th. Mr. Florence personating the role of Robert Brierly, and making a signal hit. Mr. Gerrish appeared for the first time this season in this drama, acting the character of Hawkshaw with much vigor and interest to the audience. The play was supplemented by the farce of "The Happy Pair," in which Mr. Florence performed the leading role very cleverly. For the benefit of Mr. Florence on the 19th, "Born to Good Luck," "The Irish Lion" and "The Rightful Heir" formed the bill. Mr. Florence did the best comedietary appearing in three characters. Lawrence Barret opens here on September 22. During the session of the Society of the Army of the Cumberland, the main entrance to this house and a portion of the interior were gayly festooned with flags and laurel, and portraits of some of our most eminent Generals were displayed in prominent positions, which added wreaths. Mr. and Mrs. J. W. Albaugh, supported by a dramatic company, opened at the Academy of Music, under the management of Mr. Geo. F. Beamer on September 15, in Bartley Campbell's drama of "Watch and Wait, or Through Fire." The attendance was not so large as it should have been, considering the merits of the entertainment presented. Mr. Albaugh as Bertrand Bretowe, and Mrs. Albaugh as Grace Josslyn, both achieved success by their artistic performances. The acting of the entire company was creditable. Miss Ada Gilman as Fanchon won good opinions by her vivacious and easy manner. The same bill will hold the boards all the week, and on the 22d "Poverty Flat" will be produced in this popular way. This house also was beautifully dressed in flags and other decorations while the Society of the Army of the Cumberland was having its reunion in this city. The Grand Duchess appears on the 29th.

THEATRICAL AFFAIRS in Chicago, Ill., the present week—though not as good as managers could wish—have thus far been of an encouraging nature, considering the attractions offered by our several managers, wrote our correspondent on Sept. 18, farther remarking:

After a flourish of trumpets and uncalled for newspaper controversy, "Frenchwomen" was produced for the first time at McVicker's Theatre on Sept. 15, before a very good-sized audience. The play is a translation of Henry Murger's "Vie de Boheme," by Alexandre Cazauran. Albeit the most that can be said of the play is that it is decidedly indecent. It is handsomely mounted, excellently played, and, having received the condemnation of our entire city press, and of all decent people, it ought to see long runs, but it is; hence the good attendance. Miss Josie Batchelder put in her first appearance at this theatre as Musette, and has made an excellent impression. Whether she will be selected as more fitting representative, or one that could have acted the character more naturally, Mrs. Allen's rendition of Madame de Fleury the full accomplishment of the part, and the delightful, kindly lady of fashion. Miss Gray's portrayal of Mimi is quiet, unassuming, and very effective. James O'Neil as Rodolphe advanced to the front rank of leading men. Mr. H. W. Norris was equally good as Marcel. W. R. Floyd's performance of O'Reardon was only passable. The other characters call for no extended comments—suffice to say they were played well. A new and original American play entitled "Immolation" is in preparation for an early production. Mrs. D. P. Bowers appeared at the Academy on the 15th in her well-known character of Lady Audley. Of her personation of this character it is sufficient to say she ably succeeds in giving a life-like representation. Miss Nellie Holmes appears to as excellent advantage as Robert Audley. Frank Evans' rendition of Luke is deserving especial praise, likewise J. F. Dean as Sir Michael. Dr. Dawson and Mrs. Hoops received their due justice at the hands of W. T. Johnson and John Webster. Kate Fletcher, barring her voice, which requires toning down, makes a most acceptable Alicia Audley. Nellie Mellon was cast for Phoebe but was suddenly taken ill, and her part was taken at short notice by Nellie Boyd, who impersonated the same in a manner quite refreshing. As a whole, the support by the Bowers Company is far above the average. This evening "Camille," also at the matinee Saturday. Friday "The Hunchback." Saturday evening "Macbeth" Vinny Bates' benefit on the 22d. Al Hooley's Theatre "Italian's Last Love" occupied the boards the first three nights of the week, and is to be succeeded this evening by "Peril." In the absence of Miss O'Connor, the title role has been taken by Kate Meek, who has labored hard to fill the requirements of the character. The many friends of Miss O'Connor will be grieved to learn that she has been attacked with a serious disease of the eyes, threatening blindness, and has been compelled to retire from the stage for the present. It may be several weeks ere she is sufficiently restored to resume her professional labors.

The Globe Theatre is doing a good business with the spectacle "A Tale of Enchantment" as the powerful attraction. It is placed upon the stage in a manner reflecting credit upon the management, and well deserves the attention it is receiving at the hands of the patrons. The transformation scene is really gorgeous, and the special features introduced in the ballet are pleasing without offending. The dancing of the Rigl Sisters is most exquisite, the Girard Brothers are ludicrously funny, while the graceful business of Maggie Nichols is very good.

LAWRENCE BARRETT was the star attraction at the Academy of Music, Buffalo, N. Y., during the past week. He appears to have made a profound impression, his performances of Hamlet and James Harebell being particularly lauded by the press, as will be seen by the following extracts:

The audience at the Academy of Music last evening was a large one, and the play was "Hamlet," with Mr. Lawrence Barrett in the title role. This was Mr. Barrett's first appearance in this city as Hamlet, and there was not a little curiosity to learn how he would acquit himself in so exacting a character. For all practical purposes it would almost be safe to state that he won the favor of his audience from the start. He did even more than this; for he won such enthusiastic praises as have not been lavished upon an actor for many years. At the conclusion

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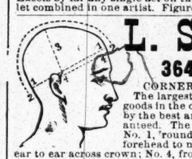

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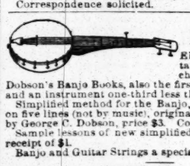

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